

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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MARCH 1, 1912.

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ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O.

THURSDAY, MARCH 14, AT 8 P.M.

THE VEIL

By SIR FREDERIC COWEN.

(Conducted by the Composer.)

Followed by the Prelude and Finale to Act I. of

PARSIFAL - - - WAGNER.

MADAME DONALDA.

MADAME KIRKBY LUNN.

MR. MORGAN KINGSTON.

MR. STEWART GARDNER.

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Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

MIDSUMMER TERM, FOR NEW STUDENTS, BEGINS
MONDAY, APRIL 29.

ENTRANCE EXAMINATION, FRIDAY, APRIL 26, at 2.

The new SPECIAL TRAINING COURSE EXAMINATION
SYLLABUS is now ready.

Orchestral Concert, Queen's Hall, Friday, March 15, at 3.

An Examination of persons engaged in the TRAINING OF
CHILDREN'S VOICES is held annually in September and during
the Christmas Vacation, and a Certificate is granted to successful
candidates. A Course of Lecture Lessons in preparation for the above
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Elocution, Gesture, Stage Dancing, Fencing, and Opera. Half term
began February 19. Examinations open to general public. The Melba
Scholarship for Sopranos, £30 yearly, will be competed for at the end
of March. Open to British-born subjects. Entry fee, 10s. 6d. Appli-
cation forms may be obtained of the Secretary. Prospectus, Examina-
tion Syllabus, and form of entry, free of Secretary, H. Saxe Wyndham,
Victoria Embankment. Telephone: 1943 Holborn.

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Candidates of either sex are eligible. They must be single, natives of
or domiciled in Great Britain or Ireland, and not younger than 16 or
older than 22 on May 1, 1912, on which date the list of entries will be
closed.

Candidates should apply in writing, enclosing certificates of birth and
testimonials, to the Hon. Secretary, Mr. J. F. R. Stainer, 1, New
Court, Carey Street, London, W.C.

THE CRYSTAL PALACE.

GREAT

TRIENNIAL HANDEL FESTIVAL.

JUNE 22, 25, 27, AND 29, 1912.

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MUSICAL DIRECTOR .. MR. WALTER W. HEDGCOCK.

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AND

MISS PERCEVAL ALLEN.

MADAME CLARA BUTT.

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AND

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WAGNER CONCERT, MARCH 16, AT 3.

ENTRANCE OF THE GODS INTO WALHALLA (<i>Das Rheingold</i>)	Wagner.
LOVE-DUET (Third Scene, Act I.) (<i>Die Walküre</i>)	Wagner.
WOTAN'S ARSCHED UND FEUERZAUBER (<i>Die Walküre</i>)	Wagner.
THE FORGING SONGS (a) "Mime the Craftsman"	Wagner.
(<i>Siegfried</i>) (b) "Nothing! Nothing!"	Wagner.
CLOSING SCENE (<i>Götterdämmerung</i>)	Wagner.
GOOD FRIDAY MUSIC (<i>Parsifal</i>)	Wagner.
PRELUDE "Parsifal"	Wagner.

VOCALISTS: MISS CARRIE TUBE.

MR. FRANK MULLINGS. MR. THORPE BATES.

SYMPHONY CONCERT, MARCH 23, AT 3.

PAYANE (pour une Infante défunte)	Maurice Ravel.
TONE-POEM "Don Juan"	Richard Strauss.
CONCERTO in B minor, for Violoncello and Orchestra	Dvořák.
VARIATIONS on a Theme of Haydn	Brahms.
INTERMEZZO from Concerto in D, for Violoncello and Orchestra	Lalo.
PRELUDE "Le Déluge"	Saint-Saëns.
OVERTURE to a Comedy of Shakespeare	Schopenhauer.

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Durham. Copies of former Examination Papers, 1s. per set.

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President for 1912 . . . Sir ALEXANDER C. MACKENZIE.

The R. A. M. Club was founded in 1889, for the promotion of friendly intercourse amongst those connected with the Royal Academy of Music, and to serve as a link between the past and the present of the Institution. Former students (ladies or gentlemen) are invited to communicate with the undersigned.

J. PERCY BAKER, Mus.B., F.R.A.M.
12, Longley Road, Tooting-Graveney, S.W.

ROYAL SOCIETY OF ARTS.

PRACTICAL EXAMINATIONS IN MUSIC.

These Examinations will be held at the Society's House, John Street, Adelphi, London, W.C., in June next.

Full particulars may be obtained from the Secretary of the Royal Society of Arts at the above address.

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Held throughout the British Isles three times a year, viz., June-July, October-November, and March-April. Entries for the June-July Examinations close Wednesday, May 15 (Irish entries, May 1), 1912.

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NEW TERM began Tuesday, January 9th.

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All communications to be addressed as usual to the Secretary, Central Office, 11, Burleigh Street, Strand, W.C.

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Verdi's Opera, "Un Ballo in Maschera," will be given on April 19

and 20 in the Midland Theatre. Chamber Concert, April 2.

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F.E.I.S.

The next Examinations for Certificates and Diplomas will be held in London and at recognised Local Centres in April. Teaching department now open. For Syllabus and all information apply to—

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Victoria, Cap. cxxxI, § 23.

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Mar. 26, 1912. Conference. Subject for Consideration, "Musical Institutions."

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

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Northern Polytechnic, Holloway, Thursday, March 7, 8 p.m.

"TALE OF OLD JAPAN" (Coleridge-Taylor), "IN LOWLY GUISE,"

(Schumann), &c. Solos by pupils of Mr. Munro Davison, and by other

artists from N. Poly. Tickets: 2s. 6d. and 1s. Gilbert and Sullivan's

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Mrs. D'Oyly Carte. The nine solo parts by pupils of the Conductor.

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TUESDAY EVENING, APRIL 2, AT 7.30.

WALTER HANDEL THORLEY

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AND

THE HALLÉ ORCHESTRA.

VOCALIST: SIGNOR ENZO BOZANO

(By arrangement with Mr. OSCAR HAMMERSTEIN, London Opera House).

PROGRAMME.

THE NEWLY-DISCOVERED SYMPHONY ("Jena") Beethoven.
(First performance in Manchester.)
ARIA FOR BASS Verdi.
(a) PRELUDE } from "Parsifal" .. Wagner.
(b) GOOD FRIDAY SPELL
DRAMATIC SCENE FOR BASS AND ORCHESTRA: .. W. H. Thorley.
"Der Tod" ("Death")
(First performance in Manchester.)
IMPRESSIONS FROM SHAKESPEARE, "Macbeth" .. W. H. Thorley.
(First performance in Manchester.)
SYMPHONY No. 5, in E MINOR Tchaikowsky.

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MAY 14, 15, 16, 17 and 18, 1912.

ENTRIES CLOSE APRIL 3, 1912.

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THURSDAY, FRIDAY, AND SATURDAY, MAY 2, 3, AND 4, 1912.

Syllabus (now ready) and all particulars from

HUGH S. ROBERTSON, HON. SECRETARY.

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HIGHER EXAMINATIONS, 1911.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to December, 1911:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Nellie Bayley, Mabel H. Bailey, Ann E. Boulton, May Bugler, Evelyn Benson, Eliza M. Cope, Alice Casey, Bride Casey, Mildred A. Chandler, Richard F. Davies, Winifred M. Dutton, Isabel M. Douglas, Gertrude Dengate, Beatrice Evans, Maggie M. Evans, Olive F. Friend, Sarah A. Ferns, Fluffy Flaherty, Hannah Funnell, May Goodall, Edith Goffey, Harold C. Gilbert, Emily Gress, Mary Gardiner, Nellie Gallagher, Marion Griffiths, Kathleen Gaggero, Evelyn W. Harbord, Hettie C. Halliday, Elsie Hodson, George Hutchins, Lillian E. Henderson, Elma B. Hubbard, Ida M. Holliday, Lillian E. Hall, Juanita Inall, Douglas Jephson, Amy Jackson, Eleanor Jones, Ethel Kiser, John A. Leedal, Daisy Leyland, Irene Linsley, Birdie F. C. Lauer, Mary W. Maddock, Gertrude McNally, Amy L. Mounsey, Evelyn D. Mason, Winifred M. Meredith, Ella Oram, Cissie Patt, Thomas S. Punch, Fanny Ruscoe, Amy Rayment, Ivy Randall, Ethel M. Reed, Alan Stead, Marguerite E. Sharp, Frederick H. Starr, Mabel Sherratt, Dora Souter, Eileen Saunders, Florence Scott, Maggie Tart, Clarice L. Tyler, Horace C. Ward, Lena M. Wade, James R. Weir, Hesse E. Wolfe, Gladys Waldron, Alice Youll.

VIOLIN PLAYING.—Elsie M. Allen, Blanche Bell, William Holmes, Lilian Tindall.

SINGING.—Kathleen G. Gamble, Ethel M. Jull, Winifred L. Shellabear.

ORGAN PLAYING.—Robert W. Harker.

ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Gladys M. Adams, Kitty M. Ashlin, Evelyn D. Allen, Edith A. Allen, Fred Anderton, Mary Adshead, Dorothy M. Allen, Dorothy Adams, Ethel Ashford, Russell Aubrey, Jean Allison, Caroline M. Ahearn, Lillian M. Bodenham, William D. Bodger, Frank Buckland, May Brereton, Margaret Brennan, Jessie E. Box, Isabella M. Boyden, Violet M. Briggs, Queenie Braund, Ada C. Bright, Cicely M. Broadmead, Mabel P. Bennett, Mabel Beaumont, Hilda P. Beech, Mildred Budge, Elizabeth Blundell, Alice M. L. Bolton, Mary L. Burn, Margaret M. Bishop, Edna W. Barnes, Oliver Beynon, Dorothy W. Berry, Dorothy Boyle, Catherine C. Byrne, Alma Bacon, Connie Barton, Doris Bembrick, Minnie A. Black, Jean Barrett, Ethel Bruce, Francis Bugler, Lena Bisset, Elsie Bamford, Dorothy E. Blake, Florence M. Balchin, Elizabeth M. Calder, Florence L. Campbell, Doris Cooper, Cyril S. Christopher, Sam H. Chambers, Ethel M. Cloke, Lillian M. Coomber, Ellen R. Cane, Gladys E. Carter, Ida V. Cubberley, Gladys Crosbie, Elizabeth Cope, Nelly Coates, Emily Carmichael, Irene W. M. Collings, Margaret A. S. Church, Glenelg Clatworthy, Alice Craven, Dorothy Charlton, May Cox, Mary A. Carrick, Eva Cretin, Gladys Childs, Elsie Chapman, Mary L. C. Cover, Nessie Cogle, Mary Coghlan, Elsie Charles, Amy Court, Lillian J. Coad, Lillian E. Campbell, Ellen M. Davey, Idris Davies, Nellie F. Dangerfield, Gertrude M. Dexter, Ellen Denby, Gertrude Davies, Eleanor Day, Mary E. Doyle, Kathleen S. Dunn, Daisy Dennett, Queenie Dunn, Dorothea Day, Ada R. C. Dickenson, James Evans, Patrick M. Egan, Dora Egan, Lavina Emerton, Carrie Edwards, Irene Everitt, Grace M. Everitt, Gertrude M. Fletcher, Ethel A. Fawdry, Nancy V. Flinn, Flora Francis, John Firth, Julia Fox, Annie Finnemore, Maura Flavin, Eleanor A. French, Florence Fardon, Dorothy Field, Alice I. Foster, Pearl Feinstein, Edith Gregory, Phyllis Glew, Hilda C. Golathan, Margaret E. Griffiths, Elsie L. Green, Emily Grainger, Maggie Glen, Vera Giles, Flora Grieve, Carl L. Gostly, Peryll Goddard, Nellie Grant, Eva Geeson, Eleanor Hughes, Nellie Hughes, Gladys A. Horton, Lily K. Hicks, Doris M. Hughes, Albert A. Hays, Richard S. Hone, Mary I. Hargreaves, Mary Hood, Ella M. Hulland, Henrietta N. Hacon, Harriet Hill, Ethel Hardman, Agnes G. Hilton, Alice M. Holden, Ivy G. Hall, Dorothy F. Hatch, Doris Hinkle, Clarice J. Hayne, Harriet M. Hall, Margaret Harrison, S. Isabel Hedley, Edwyna F. W. Hall, Beatrice Haskett, Evan J. Harris, Rosie C. Hoyle, Olive Horton, Mary E. Hunt, Fanny H. Horberry, Eva Hawkins, Gertrude Henry, Thirza V. Haworth, Mabel D. Hopkins, Elinor M. Hunt, Muriel M. Hilton, Lillian M. Hinds, Florence Heaslip, Gladys H. Hawkins, Violet Hall, Dorothy B. Howell, Myrtle Hill, Emily V. Hasson, Esme Hoskins, Lillie Heller, Penny W. Irvine, Mary L. Jones, Alice Jones, Maggie M. Jones, Mary E. Jones, Gwylt T. Jones, George A. 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SINGING.—Madeleine Brick, Thomas H. Clarke, Lizzie Feely, Edith Hyland, Helen M. Leigh, Elsie M. Lyne, Amelia Majors, Lottie M. Pinder, Alma Sara, Ruth E. Simpson, Amba H. Wadia.

VIOLIN.—Eileen Concannon, Vernon St. C. M. D. Cruz, Rachael Le Patourel, Amy Lock, James W. McElwain, Gertrude Mackintosh, Wilfred Morris, Violet Myers, Monica A. Rahilly, Adeline Roy-Coutts, Winnie Trackson.

ORGAN.—William J. Spratt.

Total number of candidates, 775; total number of passes, 484.

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SINGING.—Isabel Mountain.

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ORGAN.—Richard Mercer, Harry McMillan, Evan Thomas.

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SINGING.—Muriel Bottrill, Lena Jones, Hannah E. Kaye.

HIGHER CERTIFICATES.

THEORY.—Josiah Behenna.
 PIANOFORTE.—Dorothy E. Barnes, Edith S. Bigwood, Hilda W. Bothamley, William B. Butterworth, Blanche Clarkson, Montague C. N. Cuthbert, Kathleen M. Drake, Ada L. Dyer, Gladys R. Hale, Arthur Henton, Grace W. Hill, Patience M. Hulbush, Kate E. Jenkinson, Jessie G. Johnson, Irene Orton, May Richards, Violet M. Warne, Phyllis A. Woodward.

VIOLA.—Thomas Roberts (Honours).

SINGING.—Mabel Greenwood, Rosamund E. Phillips.

The following successful candidates were examined in India and the Dominions in 1911.

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VIOLA.—M. Jäger.

LICENTIATES.

PIANOFORTE.—Vera Barker, Victor Blakey, Ethel Comley-Atkinson, Josephine Concannon, Annie M. Copeland, Sybil E. Corbet, Essie Dilger, Dulcie Donald, Ada E. Freeman, Ethel L. Gardner, Phyllis P. Hanify, Eleanor L. Howard, Pauline Kulick, May C. Leahy, Florence Luber, Josephine McNeill, Heartsease Marley, Grace Marsh, Marie Namey, Violet Northcroft, Sheila O'Donovan, Johannes Perold, Mary Sadler.

SINGING.—Eileen Mehaffey.

ASSOCIATES.

THEORETICAL.—Caroline V. Priest, Robert M. Shaw, Ida Williamson.

PIANOFORTE.—Kathleen Adams, Daisy Amery, Muriel C. Askew, Marguerita K. Bailey, Agnes Bain, Chrissie Baybutt, Beatrix C. Beames, Joyce M. Bennett, Queenie Birnberg, Margaret Blackall, Naju Bomanji, Mary Bradley, Annie Bridgen, Gwenith M. Burnand, Louisa G. Cain, Ruby L. Candy, Nellie Coar, Marjory Collins, Mary D. Cox, Ruby Craig, Stella A. Crisp, Vera E. Dangerfield, Phiroza E. B. Dastoor, Dorothy M. David, Alice Davies, Rosina M. De Mamiel, Margaret Demehy, Florence Dilger, Annie Dolan, Agnes Doran, Francesca M. Dornier, Lilian R. Dousty, Winifred G. Dunne, Ellen E. Edwards, Mary Edwards, Margaret M. Errington, Gladys Fearn, Charlotte E. Finney, Lily L. B. Forrest, Eileen N. Gaynor, Mary E. Gibbs, Holde J. Gietzmann, Annie W. M. Glaspe, Ethel Goldsmith, Muriel E. Goodwill, Alice B. Greenwood, Gladys E. Hardy, Alice F. Harrington, Vivienne T. Harvey, Delia C. Heath, Shirley C. W. Henzell, Helena Higgins, Dagmar Horn, Edith R. Horsley, Kathleen D. M. Illidge, Clytie James, Ivy James, Winifred D. Kelleher, Olive Keown, Nina M. Lane, Cecilia E. Lansdell, Constance Lehuaurax, Josephine Lewis, Elsie R. Lock, Eudora Looker, Robert K. Macfie, Ida MacGibbon, Maude McGruer, Vera E. McKay, Alma McKenzie, Dorothea McMaster, Henrietta Malherbe, Jane L. Manfield, Amy E. Mansfield, Amy Mandell, Ilesse McN. Marshall, Nancy M. Mathieson, Ethel Matthews, Sydney L. May, Eva Mettam, Sybil I. Miller, Vera Moore, Edith D. Morgan, Lucy M. Morgan, Dorothy Munro, Ethel F. Murphy, Lily M. Muriy, Annie Murray, Vera M. Newman, Winifred Neylan, Alice M. O'Brien, Mary M. O'Dea, Teresa O'Dwyer, Inez J. Parer.

(For continuation see page 151.)

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BEETHOVEN, 1770-1827.

From a bust modelled by F. Schaller in 1826, in the possession of the Philharmonic Society.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1912.

THE PHILHARMONIC SOCIETY OF LONDON.

This month the Philharmonic Society of London enters upon the hundredth year of its existence. It has a record of which the nation has just cause for pride. Our national appreciation of the best music is sometimes spoken of slightly, but whatever may be the truth of this opinion we are entitled, in face of this record, to ask what orchestral Society in any city abroad can claim to have done more than the Philharmonic did during the first half of the 19th century in recognising and encouraging the most eminent composers of the period without regard to nationality? The pathetic association of the Philharmonic Society with the immortal Beethoven in the last years of his life would alone entitle it to fame. It is not a little significant that the great composer in his need appealed for assistance to far-off England. The roll-call of the distinguished composers who were directly connected with the Society's operations includes the names of Cherubini, Liszt, Weber, Mendelssohn, Spohr, Moscheles, Costa, Wagner, Gounod, Sterndale Bennett, and many other well-known foreign and English musicians.

Before the establishment of the Society, the taste for classical orchestral music had been gauged by the concerts given by the violinist Salomon, whose name has become perpetuated by its association with the twelve Symphonies composed by Haydn for his (Salomon's) concerts, the first of which was given in Hanover Square Rooms on March 11, 1791. Haydn had arrived in London on New Year's Day, bringing with him the first six of the Symphonies, all of which were performed during the composer's eighteen-months' sojourn in England. In 1794 Haydn again visited London, and brought with him the remaining six of the Symphonies, which also were duly performed by Salomon. In 1799 his concerts were discontinued owing to lack of financial support. This failure left London destitute so far as the provision of modern orchestral music was concerned. It is true that there were the Ancient Concerts (formally styled 'The Concerts of Antient Music,' and also known as 'The King's Concerts'), which had been established since 1776; but as one of the rules formulated by the self-denying promoters was that no music composed within the previous twenty years should be performed, the musical outlook was restricted at a period when the boundaries of the art were being greatly enlarged. It was doubtless owing to the recollection of the pleasure and profit derived from Salomon's concerts, and to the sense of what was being sacrificed, that in 1813 a number of eminent

Metropolitan musicians and persons of social influence determined to establish a new and less conservative orchestral Society than that which managed the Ancient Concerts. The idea took shape at a meeting that was held on Sunday, January 24, 1813, at the instance of Messrs. J. B. Cramer, T. A. Corri, and W. Dance. The preliminary announcement was as follows:

The want of encouragement which has for many years past been experienced by that species of music which called forth the efforts and displayed the genius of the greatest masters, and the almost utter neglect into which instrumental pieces in general have fallen, have long been sources of regret to the real amateur and to the well-educated professor; a regret which, though it has hitherto proved unavailing, has not extinguished the hope that persevering exertions may yet restore to the world those compositions which have excited so much delight, and rekindle in the public mind that taste for excellence in instrumental music which has so long remained in a latent state. In order to effect this desirable purpose, several members of the musical profession have associated themselves, under the title of The Philharmonic Society, the object of which is to promote the performance in the most perfect manner possible, of the best and most approved instrumental music: consisting of full pieces, concertantes for not less than three principal instruments, sestets, quintets, and trios; excluding concertos, solos, and duets; and requiring that vocal music, when introduced, shall have full orchestral accompaniments, and shall be subjected to the same restrictions.

It was resolved that the new Society should consist of thirty members and an unlimited number of Associates. Both categories paid an annual subscription of three guineas, and in addition four guineas for a seat at the eight concerts to be given during the season. A reduction was made for extra tickets for members' families and residents in their houses. Tickets were non-transferable. The following names (in addition to the three given above) of some of the original members have a familiar appearance to this day: Attwood, Berger, Bishop, Clementi, Horsley, Knyvett, Neate, Novello, Salomon, Shield, Smart and Viotti. The first concert of the Society was given on March 8, 1813, at the Argyll Rooms (then at the corner of Regent Street and Little Argyll Street). We give on the next page a facsimile as to size as well as to other details of the programme.

It is not known which Symphony of Beethoven was played on this occasion. It must have been one of the first six, because the parts of the seventh were not published until 1816. In accordance with the preliminary announcement the programme included chamber music, there being at that time no other opportunity for subscribers to hear this class of composition.

For many years there was no conductor in the modern meaning of the word. One of the professional members 'presided' at the pianoforte, and, with the principal first violin, shared the responsibility of keeping the band together. Moreover, the directors did not regulate that the same two musicians should occupy these positions during a season. This unsatisfactory

arrangement continued until 1820, when, as will be seen later, Spohr introduced the baton.

It is curious that in 1814 the programmes were stated to be in two 'acts,' not parts. This practice was maintained for thirty years; but in 1844, at the second concert of the season, the use of the word 'parts' was resumed. It may also be noted that the word 'programme' was not used by the Society at all until it appeared on the announcement of the concert given on July 17, 1868.

UNDER THE IMMEDIATE PATRONAGE OF
His Royal Highness the Prince Regent,

PHILHARMONIC SOCIETY.

First Concert, MONDAY, March 8th, 1813.

PART I.

Overture to Anacreon	- - - - -	Cherubini.
Quartetto, two Violins, Viola and Violoncello, Messrs. F. CRAMER, MORALT, SHERRINGTON, and LINDLEY	- - - - -	Mozart.
Quartetto & Chorus, Nell' orror, Mrs. MORALT, Messrs. HAWES, P. A. CORRI, and KELLNER	- - - - -	Sacchini.
Serenade, Wind Instruments, Messrs. MAHON, OLIVER, HOLMES, TULLY, and the PETRIDES	- - - - -	Mozart.
Symphony	- - - - -	Beethoven.

PART II.

Symphony	- - - - -	Haydn.
Chorus, Placido e' il mar, Mrs. MORALT, Miss HUGHES, Messrs. P. A. CORRI, C. SMITH, &c.	- - - - -	Mozart.
Quintetto, two Violins, Viola, and two Violon- cellos, Messrs. SALOMON, CUDMORE, SHER- RINGTON, LINDLEY, and C. ASHLEY	- - - - -	Boccherini.
Chaconne, Jomelle, and March	- - - - -	Haydn.

Leader, Mr. SALOMON.—Piano-Forte, Mr. CLEMENTI.

The Second will take place on Monday next, the 15th March.

Reynell, Printer, 22, Piccadilly, London.

In 1815 Cherubini, whose reputation was then very high, came to England, and at the third concert of the season, given on March 13, he conducted—that is, he presided at the pianoforte during—a performance of his overture 'Anacreon' and he accepted a commission to compose for the Society a new Symphony, an Overture and a vocal piece, for which he was to receive £200. It was in this year that the Society agreed to pay Beethoven 75 guineas for three of his manuscript overtures, two of which were 'The Ruins of Athens' and 'King Stephen.' The acknowledgment of the composer was as follows:

Vienna, Feb. 5, 1816.

Mr. Neate has taken of me, in July, 1815, three Overtures for the Philharmonic Society of London, and has paid me for them the sum of seventy-five guineas, for which sum I engage not to have these said Overtures printed elsewhere, either in parts or score, always reserving for myself the right to have the said works performed wherever I please, and to publish them in pianoforte arrangement so soon as Mr. Neate shall write me word that they have been performed in London. Besides which, Mr. Neate assures me that he obligingly

takes upon himself, after the lapse of one or two years, to obtain the consent of the Society to my publishing these three Overtures in parts as well as in score, their consent to that effect being indispensable. Thus I respectfully salute the Philharmonic Society.

LUDWIG VAN BEETHOVEN.

In 1817 the Society offered Beethoven 300 guineas to come to London and superintend the production of two symphonies to be composed by him for the Society. In answer Beethoven asked for 400 guineas, of which 150 guineas was to be paid in advance. In the end the scheme was abandoned. The programme of the second concert of the year 1820, given on March 20, for the first time uses the term 'conductor' instead of 'at the pianoforte.' This was evidently a case of intelligent anticipation, for at the next concert the real revolution took place.

THE CONDUCTOR'S BATON.

The programme for the concert given on April 10, 1820, announced that the leader would be Mr. Spohr and the 'conductor' Mr. Attwood. One of the items was 'a new Sinfonia (MS.) (never performed)' by the distinguished violinist. At the rehearsal the arrangements were changed, and for the first time the baton was used. The incident is naively described by Spohr in his autobiography. He says:

Meanwhile my turn had come to direct one of the Philharmonic Concerts, and I had created no less sensation than with my solo play. It was at that time still the custom there that when symphonies and overtures were performed the pianist had the score before him, not exactly to conduct from it, but only to read after and to play in with the orchestra at pleasure, which, when it was heard, had a very bad effect. The real conductor was the first violin, who gave the tempi, and now and then, when the orchestra began to falter, gave the beat with the bow of his violin. So numerous an orchestra, standing so far apart from each other as that of the Philharmonic, could not possibly go exactly together, and in spite of the excellence of the individual members, the ensemble was much worse than we are accustomed to in Germany. I had therefore resolved when my turn came to direct, to make an attempt to remedy this defective system. Fortunately, at the morning rehearsal on the day when I was to conduct the concert, Mr. Ries took the place at the piano, and he readily assented to give up the score to me and to remain wholly excluded from all participation in the performance. I then took my stand with the score at a separate music desk in front of the orchestra, drew my directing baton from my coat pocket, and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it; but when I besought them to grant me at least one trial they became pacified. The symphonies and overtures that were to be rehearsed were well known to me, and in Germany I had already directed at their performance. I therefore could not only give the tempi in a very decisive manner, but indicated also to the wind instruments and horns all their entries, which ensured to them a confidence such as hitherto they had not known there. I also took the liberty, when the execution did not satisfy me, to stop, and in a very polite but earnest manner to remark upon the style of execution, which remarks Mr. Ries at my request interpreted to the orchestra. Incited thereby to more than usual attention, and conducted with certainty by the visible manner of giving the time, they played with a spirit and a correctness such as till then they had never been heard to play with. Surprised and inspired by this result, the orchestra, immediately after the first part of the symphony, expressed aloud its collective assent to the new mode of conducting, and thereby overruled all further opposition on the part of the directors. In

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the vocal pieces also, the conducting of which I assumed at the request of Mr. Ries, particularly in the recitative, the leading with the baton, after I had explained the meaning of my movements, was completely successful, and the singers repeatedly expressed to me their satisfaction for the precision with which the orchestra now followed them.

The result in the evening was still more brilliant than I could have hoped for. It is true the audience were at first startled by the novelty and were seen whispering together; but when the music began, and the orchestra executed the well-known symphony with unusual power and precision, the general approbation was shown immediately on the conclusion of the first part by a long-sustained clapping of hands. The triumph of the baton as a time-giver was decisive, and no one was seen any more seated at the piano during the performance of symphonies and overtures.

Hogarth's History of the Philharmonic Society down to 1862 states that in 1825 'the overture to "Euryanthe" was performed, this being the first time of any of Weber's compositions being heard at these concerts.' But the printed programme for the concert given on February 23, 1824, announces the overture to 'Der Freischütz.' Weber himself came to London in 1826, and conducted the concert given on April 3, this being his first public appearance in this country. A brilliant assembly received him with great enthusiasm. The untimely death of the composer on June 5, at the residence of Sir George Smart, caused much grief. At the concert given on June 12, Handel's 'Dead march in Saul' was played 'as a tribute to Departed Genius.'

In 1822 the directors had offered £50 to Beethoven for a manuscript Symphony. It was to be delivered during the month of March, and the composer was to be at liberty to dispose of the work eighteen months after the receipt of the manuscript by the Society. The money was paid to Beethoven, but the music was for some unexplained reason not delivered as stipulated. The Symphony was the colossal 'ninth.' It was first produced at Vienna on May 7, 1824, and its first performance in England took place at the Philharmonic Society's concert on March 21, 1825. The announcement in the programme was as follows:

New Grand Characteristic Sinfonia, MS., with vocal finale, the principal parts to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan and Mr. Phillips; composed expressly for the Society.

Sir George Smart conducted. The performance was not successful, a result due as much to imperfections of the presentment as to the novelty and originality of the work. The *Harmonicon* said that:

With all the merits that it unquestionably possesses, it is at least twice as long as it should be; it repeats itself, and the subjects in consequence become weak by reiteration.

The Symphony was not again performed by the Society until 1837, when it was given under the conductorship of Moscheles.

Towards the end of 1826, Beethoven became very ill; he suffered greatly, and the effects of his malady were aggravated by his fear of destitution. In this frame of mind his thoughts turned to his English friends, and on February 22, 1827, he wrote as follows to Moscheles:

MY DEAR MOSCHELES,

I am sure you will not take it amiss if I trouble you, as well as Sir G. Smart, to whom I enclose a letter, with a request. The affair is briefly as follows: Some years ago the Philharmonic Society in London made a handsome offer to give me a benefit concert. At that time I was not, thank God, in a situation to make it necessary to avail myself of this generous proposal. But affairs are much altered with me at present, when I have been confined three months by a tedious illness,—the dropsy. Schindler will tell you more about it in a letter accompanying this. You have long known my way of life: you know how and by what I live. Writing is at present out of the question, and I might unfortunately become so situated as to be reduced to want. You have not only extensive connections in London, but also considerable influence with the Philharmonic Society. I beg that you will do what you can to induce them again to consider their intention, and put it soon into execution. My enclosed letter to Sir George Smart is to the same purport, as well as one to Mr. Stumpff, which is already despatched. I entreat you to forward this to Sir George, and to unite with him and my other friends in London to effect this object. Even dictating becomes painful to me, so much exhausted do I feel. Make my compliments to your amiable wife, and be assured I shall always remain

Your friend,

BEETHOVEN.

Pray answer me soon, in order that I may know if I have anything to hope.

As early as March 1, 1827, Moscheles and Mr. Stumpff had written to inform him of the sensation excited among his admirers in London, by his first letter; and the former afterwards wrote to the following effect:

'The Society resolved to express their goodwill and lively sympathy, by requesting your acceptance of one hundred pounds sterling (one thousand florins), to provide the necessary comforts and conveniences during your illness. This money will be paid to your order, by Mr. Rau, of the house of Eskeles, either in separate sums, or all at once, as you may desire.'

Moscheles added that the Philharmonic Society were willing to extend their good offices still further, and that Beethoven had only to write if he needed their assistance. The following letter was received in reply:

18th March [1827].

I know not how in words to describe the feelings with which I have read yours of the 1st. I am deeply sensible of the generosity with which the Philharmonic Society has almost anticipated my request; and I beg my heartfelt thanks for their kind sympathy and distinguished liberality. I have found myself compelled to apply for the whole sum of one thousand florins, as I was just under the unpleasant necessity of raising money, which would have occasioned me fresh embarrassment. With regard to the concert which the Society intend to arrange for my benefit, I trust they will not relinquish that noble design, and beg that they will deduct the one hundred pounds, which they already have sent me, from the profits. Should after that any surplus be left, and the Society be kindly willing to bestow it upon me, I hope to have it in my power to evince my gratitude, by composing for them either a symphony, which already lies sketched on my desk, or a new overture or anything else the Society may prefer. May heaven grant me my health soon again, that I may be able to prove to the generous English how well I can appreciate their sympathy with my melancholy situation! Your noble conduct can never be forgotten by me; and I beg you to return my thanks in particular to Sir George Smart and Mr. Stumpff.

With the highest esteem, yours,

(Signed) BEETHOVEN.

On March 24, Schindler wrote :

'He is conscious of his approaching end, for yesterday he said to me and Breuning, "Plaudite amici, Comce dia finita est."

'The last few days have been memorable ones. He sees the approach of death with the most perfect tranquillity of soul and real Socratic wisdom. Yesterday we were so fortunate as to finish the business of the will. Three days after the receipt of your last, he was much excited, and would have his sketch of the tenth Symphony brought to him, concerning the plan of which he talked to me a great deal. It was destined for the Philharmonic Society, and according to the form which it assumed in his morbid imagination it was to be a musical leviathan, compared with which his other grand symphonies would be merely trifling performances.'

On March 26, 1827, Beethoven died at Vienna, in the fifty-seventh year of his age. The members of the Society must have received the melancholy news with deep regret, but at least their sorrow was chastened by the reflection that they had done their duty to the greatest composer of their age.

The generous dealings of the Society with Beethoven were pleasingly recognised in 1870 by the gift of a bust of the composer from Frau Linzbauer, as detailed below. We have the pleasure of giving a reproduction of a photograph of the bust with our present number.

THE PHILHARMONIC SOCIETY'S BUST OF BEETHOVEN.

The original bust from which our illustration is taken has (says Dr. Cummings) a specially interesting history. It was modelled in 1826 by the famous Viennese sculptor, F. Schaller, who made several drawings of Beethoven's head as preparatory studies for the work, which he executed expressly for Carl Holz, an intimate friend of Beethoven. Holz was a violinist, and very active in making the master's music familiar to the public of Vienna. He expressed himself thoroughly satisfied with the surpassing excellence of the bust, and six other intimates of Beethoven made the following declaration: 'The bust is in every way unique, and the undersigned gentlemen, who were all personally acquainted with Beethoven, hereby certify that it is a remarkable and speaking likeness of the great original.' [Here follow various signatures.]

The bust remained in the possession of Holz until his death in 1858, when it was purchased by Frau Linzbauer, who, as a pupil of Holz, had from her childhood frequently seen and admired it. She, a devout worshipper of Beethoven's genius, resolved that the Philharmonic Society of London, who had so generously assisted Beethoven in his last illness, were the rightful heirs of such a precious memorial of the departed composer. Accordingly she made a will bequeathing it to the Society, but in 1870, on the occasion of the centenary of the composer's birth, she resolved to make the presentation at once. The bust is carefully treasured as one of the most valuable effects of the Philharmonic Society.

(To be continued.)

Gounod's 'Redemption' is enjoying a remarkable wave of popularity on the Continent. We are informed that performances have taken place or are arranged in the following towns: Charleville (January 28), Geneva (February 10), Calais (March 10), Le Havre (April 4), Aix-en-Provence (April 15), Montauban (April 20), Sées (July 2), and Paris.

A NEW SONG-WRITER: JOSEPH MARX.

By ERNEST NEWMAN.

Hugo Wolf has been dead only a few years, and already some of the contemporary criticisms upon him seem quite antiquated, especially that as to the difficulty of his accompaniments. The fact that the same thing was said of Schubert's songs in their own day ought to have been a warning. In the song, as in orchestral music, technical difficulties exist only to be overcome; and we owe a good three-fourths of our progress in both fields to the composers who have persisted in setting the players what appeared at the time to be impossible tasks. If any one to-day wishes to have the comfortable assurance that Wolf's pianoforte parts are really quite easy, he may be recommended to get some of the songs of Joseph Marx and play through them at sight. He has out-Wolfed Wolf as Wolf out-Schuberted Schubert; and in another few years, no doubt, another new song-writer will out-Marx Marx. It does not mean that Marx writes outrageously for the pianoforte any more than Wolf or Schubert did; it simply means that the ordinary pianoforte amateur must improve his technique as the ordinary orchestral player has done, first under the stimulus of Wagner, then under that of Strauss.

I do not, however, wish to convey the impression that Joseph Marx is notable only for the fulness of the pianoforte accompaniments to his songs, or that many of them are not simplicity itself. I know nothing of him except that he has published two sets of 'Lieder und Gesänge,' the former containing twenty-eight, the latter—so far as my knowledge of them goes—nine songs.* They are almost all of them remarkable in some degree, and many of them show the composer to be a musical poet of unusual distinction. The gratifying thing is that coming so soon after Wolf he should show hardly a trace of Wolfian influence. His individuality is indeed a pronounced one, as is shown incidentally in the choice of poems that as a rule avoid the beaten lyrical track that so many German singers have made familiar to us. It is true that, admire him as we may—and my own admiration for him is great—it is too soon yet to hail him as Wolf's authentic and indisputable successor in the great line of descent from Schubert. At present he lacks Wolf's diversity of touch and universality of scope, his insatiable curiosity about man and nature. Marx's imagination, ardent and powerful as it is, moves in a narrower orbit; and, probably as a consequence of this comparative restriction of outlook, his style tends more to uniformity and self-echo than Wolf's. His great predecessor gives the impression of delight in the whole moving pageant of humanity, and joy in the instantaneous noting down of observations and experiences. Marx is less objective and less perceptive. Without being in the least like Brahms in any other respect,

* They are issued by the Schuberthaus-Verlag, Vienna and Leipzig, at prices mostly of 1 mk.—1 mk. 50 pf. The second set, with one or two exceptions, is not so striking as the first. One would imagine it to consist of the less good songs that the composer had at first withheld from publication.

he resembles him in his avoidance of concrete suggestion in his music. One need not shy at this method of suggestion, for some of the greatest music of the world—Bach's, Schubert's, Wagner's, Wolf's, Strauss's—makes plentiful employment of it. But there are music-lovers who do not always take kindly to it, and these should be attracted to Marx as they are to Brahms. The absence of it perhaps limits the expressiveness of his songs now and then. In Wolf's 'Anakreons Grab,' for instance, how subtly the drooping accompaniment intensifies our visual sense of the old poet's grave and the branches that swing gently above it! Here is realism of the finest kind, not forcing itself upon us for its own sake, inviting us to compare it point by point with its original, but adding some imaginative suffusion—half musical, half visual—to the texture of the poetic idea, and so extending the range of this by association, and adding a new glow to the colours of it. Marx seems to lack this faculty, or to set little store by it. In the 'Japanisches Regenlied' he seems now and then to be making a tentative effort at characterisation, but it is so slight that one may be mistaken in imagining the intention ever to have been present. In 'Regen,' however (a setting of a German translation of Paul Verlaine's 'Il pleure dans mon cœur'), he has clearly aimed at this suggestive reinforcement of the poetic idea by quasi-realistic figures of accompaniment, and with only moderate success. We know how delicately Debussy has heightened the melancholy effect of the words and the music by the softly-pattering pianoforte figures; and we can imagine what Wolf would have done with a device of the kind had he set the song. Marx's attempt at suggestion is somewhat heavy and unconvincing; and from the almost complete absence of anything of this kind in the other songs we may infer that he only experimented with it here because he guessed that it would be expected of him, but with little love for it.

He is pre-eminently a harmonic and contrapuntal thinker, which of course accounts for the tropical luxuriance of some of his pianoforte accompaniments, as it does for those of Max Reger. Conservative minds will no doubt regret this latest manifestation of what they take to be a deadly malady eating away the vitals of the modern song. Their ideal is a symmetrical, self-consistent, self-contained melody floating with more or less detachment upon an accompaniment that, however beautiful it may be in itself, is after all the subordinate factor in the whole. We have the ideal embodied in the old *mot* about the statue and the pedestal, and, more recently, in Brahms's dictum—lately revived by Sir Charles Stanford—that one test of a good song is the way it reads when we cover up the inner parts with the hand, leaving only the vocal melody and the pianoforte bass showing. With all respect, there are hundreds of good songs to which the test is inapplicable; and it will become less and less applicable as song-composers develop their harmonic resources. No music-lover would say a word in disparagement of

the purely melodic, or mainly melodic, types of song, as they may be called; but there is room for another type,—and not merely room, but imperative necessity. The more subtle, profound, and wide-reaching the song becomes in its psychology, the more will composers have to rely on harmonic suggestion; and this inevitably means altering the balance of power between the two factors. It is the pianoforte, as the instrument with the wider and more varied range of utterance, that must take upon itself more than half the burden of expression, and the voice must be content with less than half. It is beside the mark to cry out that this is not song-writing. It may not be song-writing as it was conceived in days when the quasi-symphonic possibilities of the pianoforte accompaniment were not realised; but it is the only kind of song-writing that can give to certain poems the full musical intensity of which they are capable. It is futile to quarrel over names; whether a piece of work like Wolf's 'Geh', 'Geliebter,' or his 'Auf einer Wanderung,' or Strauss's 'Pilgers Morgenlied,'* can be called a 'song' or not in the sense that Schubert's 'Ave Maria' or Schumann's 'Du bist wie eine Blume' is a song does not matter in the least; they are great and moving combinations of poetry and music, expressible in no other way than this, and that is all that matters. The full conception of the song is no more exhausted for us by Schubert, Schumann, Brahms and others, than the full conception of the drama was exhausted by the Greeks for the Elizabethans, or by the Elizabethans for us of to-day.

No sensible modern composer will throw away the infinite possibilities of expression afforded by the pianoforte in order to comply with some imaginary rule of song-writing, and Marx certainly does not do so. His harmonic idiom is among the richest of our time. It is true that he is a little over-fond of one or two modulations, and that he is apt to fall at the end of his songs into a certain uniformity of device. The climax in 'Hat dich die Liebe berührt,' 'Maienblüten,' 'Frage und Antwort,' 'September morgen,' and other songs is built up in the same way, by a constant piling-up of much the same kind of harmonic effect. But for all that he handles his harmonic masses with great freedom, power and subtlety, moving easily through the most complex mazes. It may be, perhaps, that he occasionally asks of both instrument and player more than they can reasonably be expected to do; but these are generous errors—perhaps of youth—and will readily be forgiven him in consideration of the riches he is pouring out. He is fond, too, of a semi-contrapuntal method of working; he loves to play off against each other different melodic and harmonic sequences in the two hands, thus frequently giving an inexpressible fulness and sinewiness to the texture. Some of the passages of this kind, and those in which a distinct melodic

* The latter, of course, was written for orchestral accompaniment, but it involves the same artistic principle.

line has to be brought out in different parts of successive harmonies, are by no means easy to suggest adequately at first. Passages like the following, for example (from 'Wie einst'), seem at first sight to be conceived orchestrally rather than pianistically; but careful playing will realise the composer's idea:



Marx sees and feels intensely rather than widely, which is in itself a reason for the copiousness of his harmonic vocabulary. He can, it is true, write with great and effective simplicity when the occasion demands it,—as in 'Ein junger Dichter denkt an die Geliebte,' the 'Japanisches Regenlied,' and the 'Marienlied'; but even here, though the texture may be less compact than elsewhere, it is still rich and full-flavoured. At other times he riots in harmonic colour, without, however, losing himself for a moment or obscuring the steadily progressing lines of the song. One surmises from a verbal hint here and there that the Chopin influence has been strong with him; he loves harmony, indeed, as Chopin loved it, for the sweetness and fragrance and changing colour, as of some rare ointment, that it yields beneath the hands; he loves to pass it through his fingers as the jewel-lover lifts up and lets fall a handful of multi-coloured gems. Occasionally, perhaps, he is too engrossed with the beauty of harmony for its own sake; he spreads this part of the fabric so widely that it puts a kind of drag upon the vocal melody, which is often compelled to move in longer and slower notes, with a consequent partial loss of incisiveness and of rhythmic interest. This accounts, too, for the impression of lack of variety in the style that some of the songs give us. But with Marx, as with Wolf, though the main thinking seems to the casual observer to be done in the pianoforte part, and the vocal melody to be an after-thought, this latter, on examination, proves to have a logic and a *raison d'être* of its own. This is notably so in perhaps the finest, as it is certainly the richest in texture, of all the songs, the 'Barcarole,'—a splendidly conceived scheme, splendidly carried out on an unusually large scale. The richness of his harmonic writing, and the admirable way in which it gets to the heart of the poem, can be seen again to perfection in the 'O süßer Tod' and the 'Hat dich die Liebe berührt.'

Marx's genius, as I have said, appears to be intensive rather than extensive, if one may judge him as a whole from these songs. Many of the poems cover much the same field of emotion,—or at all events he views them from much the same emotional standpoint; and he elaborates and extends the musical expression of the feeling to the

utmost possible. This is perhaps not always desirable; one occasionally feels that Schubert or Wolf, for example, would have given us the concentrated essence of the song in less space and with fewer notes than Marx requires, though it would be hard to say, indeed, where he has been excessive. Some of the songs are masterpieces of ease and concision, such as the 'Marienlied' and 'Wie einst,'—the latter in particular being a most beautiful specimen of what may be called the lyric prose of music. And although a brooding intensity seems on the whole Marx's most characteristic emotional note, there are ample evidences even among this handful of songs that his scope is wider than this. He has at his command the fantastic, the ironic humorous ('Warnung'), the healthily-glad ('Sommerlied'), and the melancholy-bizarre ('Valse de Chopin'). It is surely impossible for a composer with so keen a poetical sense and such easy command of musical expression not to extend the range of his idiom as he grows older, and to refine out of it the slight alloy of monotony one notices in it here and there at present. His work, too, suggests an imagination too powerful and aspiring to be content for ever with no larger medium than that of the song with pianoforte accompaniment. In any case his next songs will be awaited with interest. Anyone who wishes to study him may be recommended to begin with the 'Barcarole,' 'Wie einst,' 'Maienblüten,' 'Sommerlied,' 'Valse de Chopin,' 'Marienlied,' 'Japanisches Regenlied,' 'Ein junger Dichter denkt an die Geliebte,' and 'O süßer Tod' from the first set of songs, and 'Der Rauch' from the second set. Some of the songs are provided with English versions that, unfortunately, are not models of their kind.

THE SHORT MASSES OF BACH.

By H. C. COLLES.

The trenchant criticisms which Spitta and others have passed upon the four short Masses by Bach, each consisting of a 'Kyrie' and a 'Gloria' only, have no doubt done much to banish them from public performance, and the very natural tendency to concentrate attention upon the best alone, as shown in the colossal Mass in B minor, has done the rest. Nevertheless, we had every reason to be grateful to Mr. Fagge and the London Choral Society for bringing forward the Mass in F (on Wednesday, February 14), which of the four is best able to hold its own because of the profoundly beautiful feeling of its 'Kyrie,' one of the few movements, and quite the most powerful among them, which were newly written by Bach for these Masses. The majority of the movements were taken from church cantatas—a list of them is to be found in any of the standard works on Bach—and were adapted to the Latin words. It is not the fact of adaptation, but the method—or rather methods, for they are many—with which fault has been found.

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refute the strictures which have been passed, but if possible to see what led Bach to treat his work in this particular way. We may take it for granted that he wanted the Masses for some specific purpose, either to send to the Catholic Court at Dresden, or for special performance in his own Church; it matters little which. Often it is quite easy to see why he drew upon certain works rather than others for these pasticcios: an obvious similarity in the feeling of the words would make music which he had written for a German cantata quite suitable in feeling to its position in the Latin Mass. The soprano aria, 'Qui tollis peccata mundi,' in the F major Mass, taken from 'Weh, der Seele' in the cantata 'Herr deine Augen sehen nach dem Glauben,' is a typical case. Where as here the general mood merely determines the melodic idiom, and the movement is developed on purely abstract lines, it only needed the easy alteration of the vocal declamation to make its new use equally appropriate.

One gets a shock however when, turning to the very next aria, 'Quoniam Tu solus sanctus,' one discovers it derived from a movement in the same cantata with the startlingly contradictory words, 'Erschrecke doch, du all zu sich're Seele, Denk was sich würdig, zähle der Sünden Joch.' Must we think after all that having taken down one cantata from its shelf Bach merely went on drawing upon it rather than reach for another? One might come to such a conclusion by a hasty comparison of the words. Closer inspection of the music shows, however, that the very daring of the thing attracted Bach to the experiment. Having set his thoughts to the contemplation of the burden of sin, he superimposed the idea of the Only Holy One upon his setting; sweeping away the original vocal melody in which 'Erschrecke doch' is expressed in broken and angular phrases, he has placed instead of it a smoothly flowing and diatonic one, retaining the original oboe obbligato. We may find that the version in the Mass is the less interesting, that in result it is to some extent a spoiled movement; but Bach did not find it so, because in devising it he was absorbed by the mental problem it offered. He evidently felt these compilations to be in some respects an evolution from the cantatas.

Another instance may be named in the alto aria, 'Domine Fili unigenite,' of the G minor Mass, which, though beginning similarly to 'Du Herr, du krönst allein das Jahr mit deinem Gut,' from the cantata 'Es wartet alles auf Dich,' is considerably extended beyond its first limits of expression when the words 'Qui tollis peccata' are reached. The modulation of the happy principal theme into the minor key at the Coda is one of those tender touches of feeling which come in Bach's works to remind us that, however much he may concentrate upon problems and ideas, he is never working with his head alone. The bold opening to the 'Cum sancto Spiritu' in the G major Mass, with its majestic modulations through extraneous keys, is another touch of spontaneous expression which shows that Bach

remembered with Herrick that 'the best of all's the heart.'

Nevertheless, that quality does not shine sufficiently constantly in the two Masses in G major and minor to make us wish for their public performance, at any rate while the cantatas from which they are drawn are as little known as they are at present. The Mass in A major is much more remarkable. In the first place, like the one in F, it has a beautiful and original 'Kyrie,' though written in a very different style. The most striking feature of the 'Kyrie' is the quasi-recitative in canon with which all four voices of the chorus make the strenuous appeal, 'Christe eleison.' The effect of this episode, standing as it does between two beautiful but more formal movements, is peculiarly personal, like the cry of the individual heard amongst the general prayer of the congregation. The 'Kyrie' without the 'Gloria' might well be given in concert performance. Perhaps the London Choral Society will find a place for it in some future programme. The Mass in A also contains the most curious—we might say the most vandalistic—of all Bach's adaptations in the first chorus of the 'Gloria.' It is taken from a wonderful aria with chorus in the cantata, 'Halt im Gedächtniss,' in which, after an agitated instrumental symphony, a bass solo as the voice of Christ enters with the words, 'Friede sei mit euch,' to which the choir respond with 'Wohl uns, Jesus, hilf uns kämpfen,' and similar ejaculations, delivered with the urgency which Bach was so well able to throw into his contrapuntal vocal parts. The spirit of the movement is fully described by Sir Hubert Parry, who emphasises the fact that its musical form is the direct outcome of the dramatic situation imagined by Bach in the cantata. It is evident that this is the very last kind of movement likely to bear any sort of transplanting, yet it is equally evident why Bach seized upon it for such treatment. The idea of the Christ bringing peace to His servants is one with that of the Angel's song at Bethlehem, and Bach was fascinated by the task of identifying the 'Friede sei mit euch' with the 'Et in terra pax.' A composer of to-day might recognise the identity of idea by the quotation of a single theme, but Bach regarded his work so much as a single and indivisible organism that such a treatment would not satisfy him. Having decided that the first bass solo must belong to the 'Et in terra pax,' he had next to find a place for the 'Gloria in excelsis Deo,' and he did so by weaving the chorus skilfully into the initial symphony without destroying its shape. The other words had also to be fitted, and this was done by assigning 'Adoramus Te' and 'Gratias agimus' to music which had been repetitions of 'Friede sei mit euch,' making the last into a contrapuntal chorus in place of a bass solo to form the climax of the movement. The technical skill with which it was done, as well as the very patent fact that the result was and could only be an artistic failure, have been amply commented upon by such critics as Spitta and Schweitzer. What they appear to have missed, or

at any rate have not emphasized, is that this and the other curious experiments in compilation of these Masses throw considerable light on Bach's intensely introspective way of working—that his mistakes, like many of his greatest successes, were the direct outcome of it, and open up a valuable channel to those who delight in exploring into his unfathomable mind.

TEMPO RUBATO.

BY REGINALD GATTY.

What is 'tempo rubato'? An inquiry into the subject brings to light four different uses of the phrase, and we propose in the present article to compare them together, as this will be of service in attempting to clear up a more or less ambiguous point in music. Beginning, for convenience' sake, with the German authority, Riemann, we find that he defines the phrase in his 'Musik-lexikon' (7th ed., Leipzig, 1909, Art. 'Rubato') as 'The free treatment of the tempo in especially expressive and impassioned passages when the usual insensible *stringendo-calando* belonging to the nuances of phrasing stands out forcibly.' Here we find it employed in a general sense of tempo-modification, with especial reference to the interpretative side of music, and in this sense it is frequently to be met with in contemporary musical writings.*

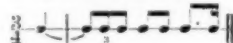
When we refer to Grove's 'Dictionary' (Arts. 'Rubato' and 'Tempo Rubato') the phrase is first of all applied to the introduction of cross-accent into a composition, when phrases suggestive of duple-time rhythm are introduced into triple-time bars and *vice versa*, a meaning quite distinct of course, from the foregoing one. The second explanation given has reference, like Riemann's, to variations in the rate of performance, but with this important proviso, that the variation must be of such a character that the general length of each bar remains the same. This principle of what may be termed 'compensating values' is stated both by Fuller Maitland and Franklin Taylor. The former says distinctly (Art. 'Rubato') that this practice 'consists of a slight *ad libitum* slackening or quickening of the time in any passage, in accordance with the unchangeable rule that in all such passages any bar in which this licence is taken must be of exactly the same length as the other bars in the movement, so that if the first part of the bar be played slowly, the other part must be taken quicker than the ordinary time of the movement to make up for it; and *vice versa*, if the bar be hurried at the beginning, there must be a *rallentando* at the end.' Nor is Franklin Taylor less clear. He writes (Art. 'Tempo Rubato'): 'The term expresses the opposite of strict time, and indicates a style of performance in which some portion of the bar is executed at a quicker or slower tempo than the general rate of movement,

the balance being restored by a corresponding slackening or quickening of the remainder.'†

In his 'Technique and expression in pianoforte playing' (Novello, 1897), however, after giving a similar definition, he adds (p. 73), 'but it should be observed that any independent accompaniment to a *rubato* phrase must always keep strict time, and it is, therefore, quite possible that no note of a *rubato* melody will fall exactly together with its corresponding note in the accompaniment, except, perhaps, the first note in each bar.' He then quotes as 'a good example of *rubato* melody with strict accompaniment' a couple of bars containing three irregular groups of notes out of Chopin's Ballade in F minor, Op. 52.‡ But, as Dannreuther points out (Grove's 'Dictionary,' Art. 'Chopin'), Chopin's *rubato* was always with a strict accompaniment. Wilhelm von Lenz writes ('Die grossen Pianoforte-virtuosen unserer Zeit,' Berlin, 1872, p. 47) he often heard Chopin say 'The left hand is the conductor: it must not give way or vacillate—do with your right hand what you like and can.' And Liszt said to the Russian pianist Neilissov, at Weimar, in 1871 (*id. ib.*), 'Look at these trees, the wind plays in the leaves; develops life in them; the tree remains the same; that is Chopin-rubato!'

Moreover, although Dannreuther ('Musical Ornamentation,' Novello, ii. p. 161) quotes Chopin as saying, 'The graces are part of the text, and therefore part of the time; they must be justly fitted in—and there lies the trouble!' his *rubato* did not really apply to passages with irregular groups of notes, as will be seen by a reference to his works. To the best of our knowledge Chopin only wrote the direction '*rubato*' nine times in his compositions. Seven of those nine times the rhythms of the melodies are the following simple figures:

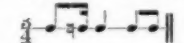
Op. 6, No. 1 (Mazurka).



Op. 6, No. 2 (Mazurka).



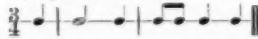
Op. 7, No. 1 (Mazurka).



Op. 7, No. 3 (Mazurka).



Op. 15, No. 3 (Nocturne).
(*languido e rubato*.)

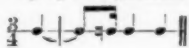


† In an article on 'Rhythm and Tempo Rubato' in *The Times* for April 16, 1910, a distinction is drawn between the tempo-compensation that is effected within the limits of a bar and within the limits of a musical sentence. Paderewski ('Success in Music,' p. 459) rejects the whole principle of compensating values. We have been unable to ascertain how it originated.

‡ The direction '*rubato*' is not given at this place, however, in Mertke's complete critical edition (Steingraber, Leipzig), in which all arbitrary alterations or additions and corrupted versions have been expunged after a comparison with the original Paris and London editions.

* Paderewski, in his chapter on 'Tempo Rubato' in Henry T. Finck's 'Success in Music' (London: Murray, 1910), also adopts this meaning of the term (p. 457 *et seq.*).

Op. 24, No. 1 (Mazurka).



Op. 67, No. 3 (Mazurka).



The effect of rubato in these passages is, of course, that of a non-metronomic irregularity of time in the right hand, a regular steady rhythm being maintained in the left. This is proved conclusively by the following passage from Liszt's 'Chopin' (Breitkopf & Härtel, Leipzig, 1879, p. 115), which also gives a vivid description of the effect:

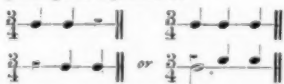
In his playing the great artist [*i.e.*, Chopin] expressed in a ravishing manner that species of trepidation, sensitive, timid or palpitating, which comes to the heart when one believes oneself in the vicinity of supernatural beings, in the presence of those whom one does not know how to divine, or to grasp, to embrace or to enchant. He always made the melody undulate, like a skiff borne on the bosom of a mighty billow; or, he made it move irresolutely, like an aerial apparition come unawares to a tangible and palpable world. In his writings he used to indicate this manner of execution which gave such a peculiar stamp to his virtuosity, by the word *tempo rubato*: a tempo, stolen, broken, a time at once flexible, abrupt and languishing, vacillating like a flame under the breath which stirs it, like the ears of a cornfield undulating under the soft pressure of the warm air, like the tops of trees inclined here and there at the caprice of a sportive breeze.

But as the word, which taught nothing to those who knew, said nothing to those who did not know, or grasp, or feel, Chopin ceased later to add this direction to his music,† persuaded that if one understood it, it was impossible not to divine this rule of irregularity. Accordingly all his compositions ought to be played with this sort of accentuated, rhythmical (*prosodi*) rocking, this *morbidessa*, the secret of which was difficult to grasp if one had not often heard him play.‡

Chopin's rubato, then, has nothing to do with the general rate of tempo of a bar, but refers solely to the intra-bar re-distribution of the time-values of the notes comprising the melody, while the accompaniment maintains its steady rate of progress, and this is the meaning attached to all earlier uses of the expression.

It also means, as we have seen, the *indefinite re-distribution of definite time-values*. But he was not the first to employ the phrase in this sense. Lemaire, in his French translation of Tosi's 'Opinioni de' Cantori Antichi e Moderni' (Paris, Rothschild, 1874), quotes (p. 126) the following explanation of the term from 'une ancienne méthode de chant,' which points to exactly the same effect as that indicated by Liszt:

* The corresponding bass rhythms are:



† It occurs (Steingraber Edition) four times in Opp. 6 and 7, twice in Opp. 15 and 16 (Rondo in E flat major), and once in Op. 24. Otherwise it is only found in a posthumous Mazurka (Op. 63) and a posthumous Polonaise (G sharp minor).

‡ Lenz says (*id.*, p. 47). 'In the fluctuation of the motion, in this hesitation and timidity (*Hängen und Bangen*) in the rubato as he understood it, Chopin was enchanting.'

The Italian singers have a manner of delaying the singing, or of losing the precision of the time (*l'exactitude de la mesure*) at will, while the orchestra continues its prescribed movement (*con movimento donno*), which has a great effect, when it is done with taste and when the singer knows how to preserve his balance. One cannot give an example of this effect in singing; it is necessary to observe it in performance. This method may be called *vacillare*, which means to vacillate, hesitate, falter, waver, be in suspense.

Galliard, too, in a note to his translation of the same book, entitled 'Observations on the Florid Song' (London, 1742, p. 156), says:

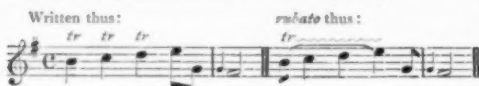
Our Author has often mentioned Time; the Regard to it, the Strictness of it, and how much it is neglected and unobserv'd. In this Place speaking of stealing the Time, it regards particularly the Vocal, or the Performance on a single Instrument in the *Pathetick and Tender*; when the Bass goes an exactly regular Pace, the other Part retards or anticipates in a singular Manner, for the Sake of Expression, but after That returns to its Exactness, to be guided by the Bass. Experience and Taste must teach it. A mechanical Method of going on with the Bass will easily distinguish the Merit of the other Manner.

There is, however, no explicit reference to this form of rubato in Tosi's text, and the only definite passages allude to another variety—also on an unfluctuating bass—with which we have now to deal. This kind, akin in nature to that required in the bars of Chopin's music containing irregular groups, came into effect when vocal melodies were varied by the *ad libitum* introduction of florid passages (*passi* and *passaggi*) on the part of the singers. Speaking of good taste in singing, Tosi says ('Opinioni de' Cantori,' Bologna, 1723, p. 82; Galliard's translation, p. 129) that it consists 'in the *Cantabile*, in the putting forth the Voice agreeably, in *Appoggiaturas*, in Art, and in the true Notion of Graces, going from one Note to another with singular and unexpected Surprises and stealing the Time exactly on the true *Motion* of the Bass.' (Nell' Intelligenza de Passi, andando da una nota all' altra con singolari, e inaspettati inganni con rubamento di Tempo, e sul MOTO de' Bassi.)

Similarly, in his chapter on *passi* he says (p. 111, 'Galliard,' p. 175), 'That being govern'd by the rigorous, but necessary, Precepts of Time, they never transgress its regulated Measure, without losing their own Merit' (Che ammaestrato da rigorosi, ma degni precetti del TEMPO non può uscir mai dalle sue regolate misure senza perdere la propria estimazione), adding, as an accessory quality (p. 113, 'Galliard,' p. 177), 'That They be stol'n on the Time to captivate the Soul' (Che sia rubato sul Tempo acciò diletta l' anima).

So far we have been dealing with non-metronomic re-distributions of tempo, but further investigation brings to light the fact that purely metronomic ones were formerly also included in the term. The former, from their nature, eluded precise representation, but we find actual examples as to execution of the other kind. A note in Agricola's German translation of Tosi's work is quoted by Dannreuther ('Musical Ornamentation,' i., p. 36), thus: '*tempo rubare* signifies to rob a note of part of its value and add as much to another note, and

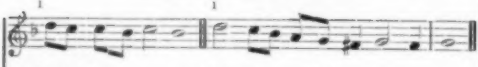
vice versâ, and is accompanied by the following illustration (Dannreuther's transcription):



or thus:



But examples of this species of vocal licence, although without the name, occur as early as in Caccini's 'Le nuove musiche' (Venezia, 1602), and if Dannreuther ('Musical Ornamentation,' i., 36) is hardly right in considering their effect that of 'a perfect *tempo rubato*,' at least as we now understand it, they undoubtedly represent the method in its earliest form. We cite a few examples from the Venice edition:



¹ I.e., the notes to be sung with *vibrato*.

² The Playford translation (Playford, 'Introduction to the skill of musick,' 5th ed., London, 1674), has 'A plain fall,' which apparently means a simple method of approaching a cadence.

³ 'Double fall' (Playford).

⁴ 'A fall to take breath' (Playford).

⁵ 'Another fall like it' (Playford).

To sum up, it will now be easy to trace the history of the term. Beginning with the signification of metronomic *ad libitum* variations on a steady bass, it was still retained when the performer introduced non-metronomic variations in the time of the melody, also against a steady accompaniment, at first by the interpolation of extra notes, but afterwards, when the sense of rhythm became more secure, in the execution of simple phrases. During this second period the music so performed had the essential feature quaintly expressed by Tosi (p. 112, 'Galliard,' p. 175) with regard to *passi*: 'That, being guided by the most refined Art on the Bass, they

may There (and no where else) find their Center; there to sport with Delight, and unexpectedly to charm.* But during the whole of this time music played *rubato* 'found its centre' on the bass. Then, in more recent years, the phrase took on the meaning of general *tempo*-variation, first in a limited (Grove), later in a wider sense (Riemann).

For purposes of clearness it would undoubtedly be of advantage if a differentiation of terms could be introduced to designate the various kinds, and the following suggestions are made with this end in view: 'Rubato,' *par excellence*, might be taken to mean the general *tempo*-modifications of a performer, for a word is badly wanted to express the idea concisely; 'melodic *rubato*,' the non-metronomic *tempo*-variations on a steady bass generally associated with Chopin; and 'metronomic *rubato*,' the early species that now has only a historic importance. Finally, 'cross-accent *rubato*' might be used to designate that variety mentioned at the beginning, which refers to the construction and not the interpretation of a melodic phrase.†

CONGREGATIONAL SINGING.

Not many years ago, in the earlier days of our musical awakening, the sight of a clergyman and musician in discussion would have drawn from any onlooker the fairly safe prophecy that the subject in debate was 'congregational singing.' Signs of warmth on either side would have made the expectation a certainty. Amongst those most vitally concerned the discussion may, for all we know, be still a lively cause of heart-burning; but time has blunted the point of the thorns so far as the merely interested are concerned. Certainly the subject could not formerly be mentioned without the immediate appearance of 'wigs on the green'; whereas now, even at a Church Congress, it may be discussed *pro* and *con*, without any display of the less Christian forms of argument. The truth is, of course, that, like so many adjustable matters which we English shelve until they become burning questions, what should have been a simple and logical debate between moderate men was allowed to degenerate into a dispute between partisans. The combatants quickly occupied two indefensible positions, and a battle royal began which did and could reach no conclusion: for the clergy insisted that every member of a congregation had an inalienable right to sing—apparently wherever and however he liked, and the musician claimed that Church music would inevitably disappear unless it was left to those qualified and trained to perform it.

In the present interval of comparative calm—it may be called an interval since there are signs that before long the sand in the arena will again be reddened—it may be worth while to bring forward

* Che guidato dal più finito ARTIFICIO sul Basso ivi (e non altrove) si trova il suo centro; ivi scherza con diletta, e innaspettato innamorata.

† Niecks says ('Frederick Chopin,' London: Novello, 1888, vol. ii., p. 102): 'Often, no doubt, people mistook for *tempo rubato* what in reality was a suppression or displacement of accent, to which kind of playing the term is indeed sometimes applied.' It seems highly probable that the use of the phrase to indicate 'cross-accent' really arose out of this misunderstanding.

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some of the elementary data of the subject: for, as in the case of all complex questions, there are certain preliminaries on which agreement can and should be reached before any definite conclusion can be arrived at on the larger issues. And the first of such preliminary questions to be answered is this: For what purpose is music enlisted into the service of the Church?

To this question there would appear to be three, and only three, possible answers, though a caveat may here be entered against considering these answers mutually exclusive. They are as follow:

- (1.) That an offering may be made to the Almighty of the best that our talents and industry can supply in an art traditionally considered divine;
- (2.) That, by a like manifestation, the listeners' minds may be elevated and purged of mundane influences; and
- (3.) That the worshipper may add his own iota to the general pean or prayer.

The first answer will, with qualifications, be conceded in general by both sides. Limits may assuredly be defined as to the particular portions of the service included in such an oblation; and also doubt may be expressed as to whether it is desirable, where poor material produces but inferior results, to make any public presentation of such endeavours. That is to say, as a practical issue, the congregation may well protest against every note of music falling under this head, whilst cheerfully conceding, say, an anthem and the Canticles; and the musical minority, going further, may well protest, where the choir is manifestly poor, against even the shortest anthem. The efforts of the humble are admittedly dear to the Almighty; but when they have not yet passed that stage at which they are really distressing to the musical portion of the congregation, then they may well, with a truer humility, be held in reserve.

A kindred qualification may be made in assenting to our second definition. Leaving aside the occasional expert in the congregation, it may reasonably be demanded that a performance meant to edify and elevate must have reached a standard acceptable to average musical listeners. A ragged performance of a sentimental anthem (and there are only too many every Sunday of the year) may have its effect for good on the more crudely emotional souls, but the balance is more than redressed by the very real disgust experienced by the ever-increasing number of musically-intelligent people. It is an apparent paradox, but none the less actually true, that whereas churches are nowadays vying with each other in the elaborateness of their music, many really musical church attendants are earnestly seeking out where they may find the plainest service.

But it is, of course, in our third answer that the crux of the question lies. If we grant that a good choir may reserve for itself, for offering or edification, definite portions of the music, we must allow that in the normal service there are places where the congregation is expected to take part. We

say 'normal,' because the discussion is not affected by the fact that in a cathedral service, where great trouble and expense are incurred to secure something like perfection, the choir may rightly claim a monopoly. But in normal services, if there are places in which the congregation ought to join, what restrictions are to be placed on indiscriminate singing? There should be little difficulty in determining, in any given church, exactly where these places occur. It is not a question of general law, nor of special compromise, but simply one depending on the standard of the choir relative to the musical intelligence of the listener: for a choir that might well be entrusted with an anthem at Little Puddleton would cut a sorry figure in, say, Leeds Parish Church. Having settled this point, the argument should then approach the question of the individual: May every one who chooses sing without let or hindrance? The possession of a tolerable voice and a fairly sensitive ear will readily be passed as a qualification, though a fruitful discussion may well follow as to whether those who claim the right to sing to the Almighty do not thereby incur the duty of improving the voice given them for the purpose. And this consideration is the more serious when we are dealing with those numerous singers who, instead of joining in the melody, insist on extemporising a part—bass, tenor, alto, or (worst of all) 'seconds.'

We are now left with the really bad voices on our hands, and in dealing with them the problem reaches its acutest phase. Unfortunately, it is a fact, as Spencer points out, that every feeling is a muscular stimulus, and that every state of mental excitement must have its reflex action in muscular movement. No body of people, that is, can possibly take their true share in any religious service without being under the necessity of relieving their feelings by muscular reaction. It would, of course—we speak without flippancy, merely to drive home the physiological necessity—answer quite well if they left church and ran a mile, or spent a few minutes swinging Indian clubs. But the fact remains that muscular reaction of some sort *must* occur; and singing, besides fulfilling this condition, is traditionally and reasonably considered a seemingly attribute of church worship. The possessors of bad voices may be argued with, singly or collectively, on the possibility of improving them, and on their duty in that direction, on modesty and reticence, on consideration of the feelings of others, on a dozen various mitigations; but it is useless to talk of sequestering their right to sing without taking cognizance of the iron physical law we have stated.

And it is this law which renders null and void the common argument that, as they allow one man to say their prayers for them (assuming their share by the final 'Amen'), so they should allow the trained voices to sing for them. Fortunately, the singing of a mass of people may always be magnificent, in spite of the inferiority of the units; but lest this fact should encourage laziness and self-satisfaction the words of a wise and thoughtful man may be recalled: 'As to the privilege of

singing, it seems to have been generally overlooked that, by a universal law of morals, no right whatever can be claimed by those who do not qualify themselves to exercise it. The right to join in a musical service is acquired by submitting to a musical training, and is forfeited at once by any man, however highly endowed with natural gifts, who will not be at the pains to cultivate either his voice or his ear.'

Occasional Notes.

In our last issue we were able to give only bare mention to the fact that Mr. Richard Buhlig, in the course of his recital at Æolian Hall on January 23, played the 'Drei Klavierstücke,' by Herr Arnold Schönberg, which Mr. Frederick Corder dealt with so caustically in our December issue. We remind our readers that to our commonplace intelligences these manifestations of the newest Viennese spirit seem to be constructed, with fiendish ingenuity, out of the very antithesis and negation of music. It was not our privilege to be present at this fascinating exhibition. It must have been a memorable moment when the habitual and oft soporific decorum of the pianoforte recital was so far forgotten that, in the words of the *Westminster Gazette*:

Beginning with knitted brows, obviously denoting a stern resolve to pluck the heart out of the Schönbergian mystery or perish in the attempt, Mr. Buhlig's hearers could be perceived to be relaxing their efforts one by one as the impossibility of the undertaking became more and more apparent, until finally concentration gave way to mirth, and by the time the last piece of the set was reached more or less ill-suppressed laughter was general all over the hall.

The critic of the *Observer* treated the matter with graver concern. He said that the composer was a veritable apostle of self-sufficiency, and his doctrines based on the utter humiliation of all reasonableness and the denial of any registered ancestry to the union of sounds on which is woven the fabric of modern music. It was quite impossible to say whether Mr. Buhlig was playing the fool with the piano and placing his fingers, singly or in combination, on notes that had nothing to do with each other, or whether he was deliberately distorting, for purposes of ill-conceived humour, the work of a genius.

'As the Three Klavierstücke are,' he added, 'unfortunately published, the latter conclusion is not permissible.' One suggestion creeps into our mind. The Associated Board and similar bodies are accused of conventionality in their choice of examination pieces. Now is their chance to refute the charge!

The Quinlan Opera Company, numbering 150, left Liverpool on January 22 on board the 'Anchises' for Cape Town, where they will play for some weeks. On May 10 they leave South Africa on the 'Ascanius,' due to arrive at Melbourne on June 10, and will then proceed by special train to Sydney. The return journey starts on August 17 by the Orient liner 'Osterley,' due to arrive in England on September 29. Whilst abroad the company do not intend to produce any new works, although they will present 'Rigoletto' and other operas which will be fresh to Australia.

The principal feature of the spring concert season in London will undoubtedly be the series of choral and orchestral concerts organized by Mr. Balfour Gardiner.

With the exception of four numbers the programmes are made up from the works of British composers. That of the first concert, on March 13, is remarkable for new works and new forms of 'laying out.' It is as follows:

* 'Enchanted summer' Bax.
(Words from Shelley's 'Prometheus Unbound.') For two Soprano voices, chorus, and orchestra.

Dance Rhapsody for orchestra Delius.

(a) Irish tune from co. Londonderry Grainger.
Folk-song setting for unaccompanied chorus, without words.

* 'Father and daughter' Grainger.
Færø dancing ballad set for five men's single voices, double mixed chorus, strings, brass, and mandoline and guitar band.

* 'News from Whydah' Balfour Gardiner.
Ballad by John Massfield, set for chorus and orchestra.

* Three Kipling settings Grainger.

(a) Morning song in the Jungle

For unaccompanied chorus.

(b) 'Tiger-Tiger'

For unaccompanied men's chorus.

(c) 'We have fed our sea for a thousand years'

For chorus, brass, and strings.

* 'The Baron of Brackley' Bell.
Border ballad set for chorus and orchestra.

The London Choral Society.

The New Symphony Orchestra.

* First time of performance.

On March 27, the New Symphony Orchestra will play Elgar's second Symphony under the composer's direction, and give the first performance of a 'Festival Overture' by Mr. Bax, under the direction of Mr. Balfour Gardiner; Mr. Grainger will play Tchaikovsky's B flat minor Pianoforte concerto. On April 17, the Oriana Madrigal Society, conducted by Mr. C. Kennedy Scott, will sing madrigals, rounds and part-songs (including Mr. Balfour Gardiner's 'The stage coach'). The New Symphony Orchestra will produce a 'Mock Morris,' for seven-part string orchestra, by Mr. Percy Grainger, and Dr. Vaughan Williams's second and third 'Norfolk' Rhapsodies. The programme of the fourth concert, on May 1, is as follows:

'With the wild geese' Hamilton-Harty.

English dance No. 1 Cyril Scott.

'Helen of Kirkconnel' Cyril Scott.

(Ballad for baritone and orchestra.)

MR. FREDERIC AUSTIN.

* Oriental Suite, 'Beni-Mora' Von Holst.

'La belle dame sans merci' Norman O'Neill.

(Ballad for baritone and orchestra.)

(MR. FREDERIC AUSTIN.)

* 'English dance' Grainger.

The New Symphony Orchestra.

Mr. Balfour Gardiner and several of the composers will share the work of conducting.

* First time of performance.

Altogether British composers can claim less and less credit for being jolly. Their opportunities improve every season. Not always have there been Beechams and Balfour Gardiners to give them a helping hand. Another notable instance comes to hand in addition to that set out above. If Mr. Hammerstein's promises come to fruition—and he is the last man to abandon them except in face of the impossible—the British composer most to be congratulated at the present moment is Mr. Josef Holbrooke. His great Celtic trilogy of opera, 'The cauldron of Annwn,' has, in spite of the publication and much discussion of

'Dylan,' Mr. Hammerstein is the first to 'finest case' thinks, Mr. Hammerstein and third banished f

Many composers Elgar's Vienna, by Telmar His second Vienna, as in Copenhagen 'Stabat Mater' Elgar's 'been performed Bantock's been played been performed

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'Dylan,' led a somewhat shadowy existence. Mr. Hammerstein has positively undertaken to produce the first section, 'The Children of Don,' with the 'finest cast obtainable on this planet.' The composer thinks, moreover, that the ultimate production by Mr. Hammerstein of 'Dylan' and 'Brangwyn,' the second and third sections, is not too large a conception to be banished from his hopes.

Many performances of works by living British composers have been given recently on the Continent. Elgar's Violin concerto has been played by Kreisler in Vienna, by Ysaye in Bremen, Berlin and Königsberg, by Telmányi in Berlin, and by Wollgandt in Leipzig. His second Symphony has been given in Munich and Vienna, and the first is announced to be played twice in Copenhagen, in March. The Overture to Stanford's 'Stabat Mater,' Parry's 'Symphonic variations,' and Elgar's 'Sea-pictures' (Madame Kirkby Lunn) have been performed at a Gürzenich Concert in Cologne. Bantock's symphonic-poem 'Dante and Beatrice' has been played in Mainz, and his Omar Khayyam has been performed in Vienna.

At a recent meeting of the general committee of the Birmingham Triennial Festival, the programme of the next Festival, to be held on October 1, 2, 3 and 4 this year, was decided. The novelties will be Sir Edward Elgar's 'We are the music-makers,' a work by Dr. Walford Davies on the subject of the 'Song of St. Francis,' a new orchestral work by Mr. Granville Bantock, and a new Symphony by Sibelius. The following works were also chosen: 'The Messiah,' 'Elijah,' Bach's 'St. Matthew' Passion, 'The Apostles,' Verdi's Requiem, Brahms's Requiem, Dvorák's Te Deum, Bach's 'Be not afraid,' and concertos with Herr Rosenthal and Señor Casals as soloists.

By the time this appears, Mr. Ernest Denhof's enterprising season of opera in the provinces will have commenced at Hull. The repertoire consists of 'The Mastersingers,' 'Tristan,' 'The Flying Dutchman,' 'Orpheus' and 'Elektra,' the last-named being given in English for the first time. After leaving Hull, the company proceeds to Manchester, Liverpool, Leeds, Glasgow and Edinburgh.

THE THANKSGIVING SERVICE AT ST. PAUL'S CATHEDRAL.

Our King and Queen have again visited the great Metropolitan Cathedral to offer thanks for a national benefit, and, as on the occasion in June of last year, music held a high place in the solemn service. The conditions offered by St. Paul's for a musical service, whether from the point of view of acoustical effect or of the admirable arrangements that are possible, are unique, and the thanks of all are especially due to Sir George Martin (the conductor-in-chief) for the manner in which his all-important and onerous duties were accomplished. The splendid choir of the Cathedral was largely augmented, those present including members of the choirs of the Chapel Royal, St. James's, Westminster Abbey, St. George's Chapel, Windsor, the St. Paul's Sunday Evening Choir, and the Special Service Choir, besides many others. A full orchestra, and the organ, perfectly played by Mr. Charles Macpherson, provided the instrumental accompaniments. Before the service, a fine rendering of the first four movements of Mendelssohn's 'Lobgesang' was given by the orchestra, under Sir Walter Parratt's

conductorship, who also directed a performance of Sir Edward Elgar's 'Imperial March' at the conclusion of the service. The service-music comprised the National Anthem, sung at the entry of their Majesties, Sir George Martin's noble setting of the Te Deum in A major (composed for the Diamond Jubilee Service), Beethoven's 'Hallelujah' chorus from 'The Mount of Olives,' and a hymn. The inclusion of Sir George's Te Deum was a happy idea, for not only is the work set out on just those broad lines which such an occasion demands, but the memory of the great rejoicing which produced it was revived in the most happy and suitable manner. We doubt if anything more fitting could have been chosen. The 'Hallelujah' too made a great effect, and if it be true that the introduction be intended to suggest swinging censors, the rest was surely as suggestive of a festival. The moments of waiting before the arrival of the Royal worshippers on these occasions are remembered by all who are privileged to be present for an indefinable sensation of glorious expectancy, and never was this more vividly experienced. And when at last was heard in the distance the cheering of the people in the streets and the strains of the National Anthem, given by the military bands, all present felt a thrill of thankfulness for the successful outcome of their Majesties' momentous journey, and its triumphant conclusion. At this moment a brilliant fanfare, composed by Lieut. Dr. Mackenzie Rogan, was under his direction splendidly played by a band of military trumpeters and drummers. The effect was electrical, and gave just the military touch which the occasion demanded. It was surely a day to be remembered, and one left the Cathedral with loyal and reverent emotions deeply stirred.

MR. GRANVILLE BANTOCK'S 'ATALANTA IN CALYDON.'

BY ERNEST NEWMAN.

Mr. Granville Bantock's latest work, 'Atalanta in Calydon,' was produced at a Manchester Hallé Concert on January 25. It is a setting for unaccompanied voices of four of the odes from Swinburne's drama of the same title. The composer himself styles his work a choral symphony. 'Choral ode' would perhaps be a better name for it, for though it is in four movements that roughly correspond to the four movements of the ordinary symphony, there is nothing specifically symphonic in the structure. Mr. Bantock is said to hold somewhat pessimistic ideas as to the future of orchestral music in England; the fewness of our good orchestras, the fact that hardly any concerts pay their way, and the general apathy of the public make the outlook, indeed, none too promising, though perhaps Mr. Bantock sees through a glass a trifle too darkly. His present enthusiasm for choral music is at any rate causing a notable expansion of his style and a great enrichment of our repertory. The Northern Competition Festivals have shown him what unaccompanied choral singing can be, and he is now subtilising his texture and effects to an extent that in its turn stimulates the choirs to still further developments of technique. In 'Atalanta' he has certainly set English choirs the stiffest task they have ever had given to them. The work is nominally in twenty parts—not 'parts' in the old contrapuntal sense, but rather corresponding to orchestral groups; and as the composer stipulates for not less than ten voices to a part, it is clear that only large choirs can perform the work. While a skilful contrapuntist, Mr. Bantock's aim in choral writing has always

been predominantly a poetic one,—to enrich the moods of great poetry with the more insistent appeal and warmer colour that music can lend them. Counterpoint for its own sake can find only limited employment in a scheme of this kind; the main factors are bound to be melody and harmony—a melody closely modelled upon the contour of the poetic idea, and a harmony full of surprises, clashes, inter-suffusions, poignancies. One is sometimes inclined to think that the old distinctions between styles, founded on the qualities—or supposed qualities—of instruments, have no longer their old validity, and that we are on the way to a kind of generalised style to which all instruments must conform as well as they can. It is a new style, set primarily by the orchestra, which after all is merely a single musical instrument, and the only one that can be said to approach perfection. It not only allows of full and rich expression but prompts it; and it is inevitable that a generation to which the orchestra is the natural mother tongue of music should do most even of its non-orchestral thinking in terms of this. Mr. Bantock's present choral writing is largely orchestral in conception—which does not for a moment imply, let us hasten to add, that it is in the least unvoiced. It is enough if the vision and recollection of the orchestra kindle the imagination to a new scale and intensity of emotion; the actual expression can then be achieved in terms of the instruments at our service. What Mr. Bantock has done in 'Atalanta in Calydon,' is not to write orchestral music for voices, but to use voices, in a legitimate way, to interest and move us as deeply as an orchestra could do.

One lays stress upon this point because it is easy to misconceive his purpose in laying out his choral masses, as the analysts have told us, on quasi-orchestral lines. He divides the choir into three main groups—(a) male and female voices in six parts, (b) a male choir and a female choir each in four parts, (c) a male choir and a female choir each in three parts; that is, five choral bodies in all. (a) is at once the largest and the most complete in itself, and plays much the same part in the score of 'Atalanta' as the string group does in an orchestra. The different strata of (c) may be supposed to correspond to the wood-wind group, and those of (b)—where the voices are more numerous than in (c)—to the horns and brass. But though perhaps only a very foolish person would say that Mr. Bantock has tried to make the various voices do the work of strings, oboes, clarinets, trombones, and so on, it may not be superfluous to insist that he has done nothing of the kind. What he has done is to use groups and sub-sections of different weights and colours to get something of the varied play of tint and perspective that we have in the orchestra,—and of course to combine them all for the more massive effects. It is not merely that he contrasts the groups bodily in different movements,—the second and fourth being for the full choir, the first for male voices alone, and the third for female voices alone,—but that within the movement itself he aims at enforcing the poetic idea by a quasi-orchestral blending or contrast or antiphony of colour. And who can say that this does the slightest violence to the function of voices as voices?

The movement that pleased the audience most at the first performance was apparently that for female voices alone,—partly, no doubt, because it is simpler in texture and more obvious in idea, partly because the ladies succeeded in maintaining better intonation than the men sometimes did. The three other movements, however, are incomparably greater. They have the qualities that make the choruses of 'Omar Khayyam' so striking: a fine poetic sense, the art of making music the vehicle of human experience and

reflection, the command of a wide range of emotion and of all kinds of expression,—the lyrical, the rhetorical, the dramatic, the philosophical. Here and there one may hold that the composer has been led away from the deeper sense of the poetry by the desire to treat certain passing images or figures in pictorial fashion. Perhaps this may be one of the exigencies of the choral writer on such a scale as this; he may feel that it is necessary in order to ensure the needful variety. It was some such idea as this, apparently, that induced Mr. Bantock to make a 'picture' of the chorus:

'We are no other than a moving row

Of magic shadow-shapes that come and go'

in 'Omar Khayyam,' where some of us feel that the outer rather than the inner aspect of the words has been dwelt upon. So in 'Atalanta in Calydon' now and then; it is doubtful, for example, whether it was the right thing to give two contrasted kinds of expression to the images of the line, 'And wrought with weeping and laughter.' But after all these are almost microscopic flies in a mass of first-rate ointment, and cannot affect our admiration for the variety and poignancy of expression that Mr. Bantock has put into the music. It is no small achievement to have brought music up to the philosophic level of Swinburne's great lines and sustained it there so long.

The Hallé Choir did well on the whole in the first performance of the work, but lapses of intonation obscured the musical logic of several passages, and the phrasing was throughout not sufficiently elastic—not near enough, that is, to the unfettered, bar-less rhythm that should be the ideal of poetic singing and playing.

LONDON OPERA-HOUSE.

By HERMANN KLEIN.

When the doors of this Opera-House close on March 2, it will not be on the final as well as the introductory chapter of Mr. Hammerstein's great experiment. The die has been otherwise cast. Subscribers have been forthcoming to the necessary tune, and their promises have emboldened the American impresario—who has candidly admitted that he is neither a multi-millionaire nor a philanthropist—to announce a three months' summer season beginning the third week in April. This will not be at the lower range of prices; but in spite (and also in consequence) of that fact, it is going to be a financial success, and will therefore be followed in October by another long winter season at the rates which have wound up the current season. By that time the undertaking will probably be established on a solid basis. Happily there is to be an alteration in the kind of opera to which the scheme has so far been restricted. The presence of two distinguished librettists among the leading subscribers will necessarily make a difference. We shall be having for certain Lord Howard de Walden and Mr. Josef Holbrooke's 'The Children of Don,' and probably also the Duke of Argyll and the late Learmont Drysdale's 'Fionn and Tera,' both of which new operas will be presented through the medium of the English language. There is likewise talk of certain Wagner operas being sung in the vernacular. This will be good news, provided the necessary steps be taken to secure a distinct and refined enunciation of the English text. Diction such as the whole house can hear and understand is essentially the crux of the important question whether the love of English Opera (or opera sung in English) is ever to take permanent root in this country.

Meanwhile, as it seems to me, the enterprises of the Royal Opera, Covent Garden, and the London Opera-

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House can proceed, each upon its own separate lines, without hurting one another, but with inestimable stimulus and benefit to the growth of the national idea—that is, to the cultivation and development of a form of lyric art wherein our native tongue and native performers have too long been relegated to an inferior place.

'LOUISE.'

A fortnight before Mr. Hammerstein lowered his prices—to be precise, on January 24—he added to his repertory a splendid example of modern French music-drama in the shape of Charpentier's 'Louise.' At that time we were naturally comparing his productions point for point with the best that Covent Garden can do. So long as grand opera and summer season prices are charged, it is only fair that the standard of criticism shall be elevated to the 'top notch.' When they are cut down one-half, to ordinary theatre level, it is equally fair to somewhat lower the standard and avoid comparisons altogether. I doubt, however, whether Mr. Hammerstein would thank his critics for doing either, his ambition being to maintain his representations at the highest possible level, even though compelled by circumstances to bid for full houses through an appeal to a wider and less wealthy public. Enough, for the moment, that this appeal proved eminently successful. It was immediately responded to by a series of crowded audiences, who displayed an intelligent and intense appreciation of the high-class operatic fare placed before them.

One complaint, and one only, could be urged against the performance of 'Louise,' and that was a sin of omission. Charpentier's opera is beautiful, but long. Unless it was to last from eight o'clock till midnight something had to be cut; hence the elimination (at the earlier representations) of the extremely characteristic music allotted to the Noctambule and other Parisian 'types' when the curtain rises on the second Act. But this music should never be entirely left out. A portion is quite essential to the completeness of the musical scheme, whereas some of the concerted numbers can be shortened without detriment to the general effect. It is wonderful how 'Louise' grows upon the listener with closer acquaintance. Each fresh hearing reveals new beauties, new subtleties of thought and expression, new master-touches of thematic development and ingenious treatment. Yet somehow the book is not wholly satisfying: the dénouement leaves one with a sense of discontent, of problems raised but left unsolved. In some respects 'Louise' is not less of a masterpiece than 'Faust' or 'Carmen,' but it will never be so enduringly popular as either.

In an executive and also in a scenic sense—judging, let us say, from the superior plane of the Opéra-Comique, where the work was first produced in February, 1900,—there was really very little fault to find with this performance of 'Louise.' The principal parts were well acted and something more than adequately sung; the long array of minor rôles gave opportunity for distinction to the numerous contingent of clever and intelligent people who form the second rank of Mr. Hammerstein's *personnel*. Mlle. Vallandri, a Frenchwoman, realised the purely Parisian aspect of Louise's restless, unsatisfied temperament more truthfully than anyone else I have seen in the part, whilst doing easy justice to her music. Mlle. Marguerite d'Alvarez scored quite a hit as the Mother, and M. Francis Combe, if not equal to poor Glibert, made a salient, sympathetic figure of the Father. The Julien of M. Jean Auber was a painstaking effort, but the Montmartre poet requires a more vivacious touch: he is a lively Bohemian, not a plodding 'literary gent.'

The orchestra, under M. Luigi Cherubini, treated us to some of the best playing that has yet been heard at this opera-house, and gave an admirably refined performance of Charpentier's difficult score. The *mise en scène*, too, was first-rate.

'LA TRAVIATA'—'FAUST.'

That hackneyed operas can derive renewed interest from a good ensemble and a picturesque setting was made agreeably manifest by the performances of 'La Traviata' on the 2nd and 'Faust' on February 9. In the former, wisdom was shown in the matter of costumes by choosing the period of Louis XVI. It is a noteworthy fact that operatic choruses (and even some operatic 'stars') know better how to wear the elaborate attire of the 18th century than the plainer dress of the mid-19th. Mr. Hammerstein experimented with the latter when Madame Melba sang 'Violetta' during his first New York season. The *diva*, of course, made a pretty picture, but the rest looked like so many fish out of water. On the occasion under notice Mlle. Victoria Fer—who, by the way, avoided the anachronism of wearing an up-to-date gown—considerably enhanced her reputation by a dramatically powerful and vocally admirable impersonation of the Dame aux Camélias. She imparted a surprising amount of sincerity and realism to those touching incidents of the Dumas drama which time has robbed of most of their original impressiveness. With Mr. Orville Harrold as a robust-voiced Alfredo, and M. Vilmos Beck as a dignified Germont *père*, the cast lacked neither merit nor efficiency.

Miss Félice Lyne's first appearance as Marguerite, combined with the lure of cheap prices, drew a packed house for 'Faust,' the audience being by far the largest since the opening night of the season. The youthful American was here attempting a heavier task than she had previously essayed, and to those who expected a Marguerite equal in all respects to her Gilda the result must have been disappointing. Girlish grace and charm, unaffected sweetness of expression, were undeniably present in her embodiment, while the lighter music of the Garden scene was sung with faultlessly neat technique. But in the more dramatic passages of the opera the young artist was obviously overweighted. She made a pathetic little figure, and did everything with intelligence and a welcome absence of strain; but in the bird-like tones there was no note of passion, no resonant utterance to touch the heart or give adequate effect to the situation. A girl Marguerite may be a delightful change for one act of Gounod's opera, but for her to fill the whole picture is a physical impossibility. Anyhow, Miss Lyne is a singer of such unusual talent and promise that, while offering her every encouragement to work on ambitious lines, I would advise her to eschew parts that are still too heavy for her, and seek to cultivate greater variety and depth of tone-colour, with yet greater brilliancy and mastery of vocal art in her legitimate domain of a pure light soprano.

'THE BARBER OF SEVILLE.'

The soundness of this view received abundant illustration in the comparative triumph that Miss Lyne achieved on February 17 with her fifth rôle, namely, Rosina in 'The Barber of Seville.' Her brilliant delivery of the Rossinian roudades, and especially of a remarkably difficult cadenza with flute obbligato in the 'Shadow song' from 'Dinorah' (sung in the Lesson Scene), were justly acclaimed with enthusiasm by a huge audience. One could see that comedy is not her natural bent; at least, she has not so far had the training favourable to a development of the *vis comica*. This may come later by dint of study and observation; for where there is so much alertness and intelligence

as Miss Lyne showed in this first attempt, there is surely the talent for acting as well as singing to perfection all these lighter parts of the familiar repertoire. The general performance of Rossini's masterpiece was chiefly noteworthy for an exceptional degree of boisterousness and bustle on the part of all the men. It is *opera buffa*, I know, and here it is very hard to draw the line. But after all, the Conte Almaviva is an Italian gentleman, even when he plays the tipsy soldier, and M. Georges Régis, if he sang creditably, was sadly lacking in distinction. M. Figarella (Figaro), M. de Grazia (Don Bartolo), and M. Enzo Bozzano (Don Basilio) were fairly amusing in their exaggerations of the traditional 'business.'

DR. ETHEL SMYTH.

The following extracts, translated from an article by Richard Specht on Dr. Ethel Smyth, that appeared in *Der Merker* (Vienna) for December, 1911, will be read with interest in connection with the sketch of the composer's life given in our last issue:

Generally speaking, the remark *Mulier taceat in musica* holds good, in spite of the many ladies who are occupied with musical needlework, sewing melodies, and knitting tones; in spite of the heroic musical pose of Ingeborg von Bronsart, the well-bred pedantry of Matilde von Kraklik, the excellent, even surprisingly clever Brahms imitations of Kitty von Ischerich, the bon-bon-box elegance of Chaminade. All this is imitation work 'after good masters.' None of these ladies compose from the inner necessity of a creative impulse, but from emotion or vanity, innocence or musical insanity; and the worst of it is they hinder the career of really creative women by begetting distrust and prejudice against female composers.

But there is one, an Englishwoman, who has swept away, I had almost said, battered down, such prejudices. Looking neither to the right nor to the left, going her own way in cheerful energy over every difficulty, thin, energetic, extremely alive, hair slightly grey, gifted with enormous will power, full of an inward gaiety that perhaps has cost her much to win, this woman has proved that her sex does not exclude true musical invention; for her music has a strong absolutely individual tone, without pedigree, and according to no known pattern.

Her name is Ethel Smyth, parentage a family of land-owners who much objected to her rejecting the customary husband-hunt for artistic life.

It makes me laugh to-day when I think of how I made her acquaintance. In the house of Bruno Walter, that white flame of an artist soul, that unselfish and tireless champion of real talent, I saw lying on the pianoforte an opera score, opened it, and my attention was instantly fettered by an extraordinary chorus. I asked Walter what the work was. He spoke with enthusiasm of the stern energy of this new and very singular talent, astonished that so strong a creative gift should be a woman's, and added that a remark made about her years ago by Hermann Levi, that she was the most musical individual he had ever come across, except Wagner, had recently been repeated to him; and at the same time he told me that the composer was in Vienna, and that he much hoped Mahler would produce the work. I then wrote to her and begged her to send me a copy rather than bring one, wishing to be uninfluenced in my judgment by the possible charms of the composer. She at once sent the opera, with a few pleasant words which showed me that she was unaccustomed to over-great interest being taken in her work. But one day, before I had had time to examine the score, the door-bell rang, and ere my servant—visibly astonished at the appearance of the visitor—could prevent it, in came a woman, hair rather untidy, hat of no known form, a jacket and mantle upon which wind and storm had done its worst, the colour being no longer recognisable. A firm hand grasps mine, and with a rather mischievous smile that lends a gentle and comradely expression to a face that is not at all 'pretty,' that life has somewhat sternly modelled, she said: 'You see, after all,

I have come myself,' and then she begins to talk, very cleverly, with incredible vitality and impulsiveness, thanks me for my interest in her work, raves about Mahler, as also of the work of Prince Edmond de Polignac, whom she considers one of the great musicians, and so on and so on. And then she began playing her opera to me.

It is about this opera, 'The Wreckers,' that I want to talk to-day, partly because I believe it is her chief work, partly because it is the one I know best. Once you know it, this 'Wreckers,' which owing to its stern, heartbreaking quality, may at first disturb and distress some people, will not let one go. In this great dramatic ballad is a note of defiant, despairing passion, a merciless power that even while repelling you is irresistible. A dark Cornish legend which Ethel Smyth had picked up from the fisher-folk on that coast, was woven by her and her friend Henry Brewster, the actual poet, into a strong sinister story.

The strange thing about the music to this wild legend is the absence of conventional femininity, of any trace of sentimentality, or of revelling in soft emotion and trivial expansiveness. The style is curt, as if hammered in red-hot iron; from first to last, highest musical tension, near snapping-point. The crowd, treated as one heroic individual, is an inspiration of genius; their wild prayers for a storm, the victims of which are, as it were, sacrifices acceptable unto God—their frenzy when the treachery is discovered! All this is drawn with a manifold strength that cannot come to full effect, it is true, unless the chorus is admirably trained to dramatic representation, but as creation it has unexampled force. Most beautifully are certain sad melodies, notably a Cornish one, interwoven in the music; splendid, moving, inexplicable from the point of view of reason and therefore doubly overwhelming is the 'Song of the Rat,' a sort of agonized parody of a music-hall tune, wrung from the passionate rage of the forsaken maiden, wrought with harmonies, as of a spirit writhing in the throes of poison, that torture and haunt the ear. But in things harmonic Ethel Smyth is of masterly boldness. The strangest sequences, the most ruthless modulations become under her pen logical necessities, because the natural expression of an inner necessity. And this not to speak of her contrapuntal art: organ-points, the *cantus firmus*, inversions, double counterpoint are secondary matters with her, for she handles them with such ease that their presence is only discovered after careful examination; the chorus in the third act and the song of Avis are good examples of this. The prelude of the second act is unequalled as a picture of mood in music: strange, unearthly sounds, almost abstractions, mixed with the ghostlike voice of the sea and the spirit of legends—a test indeed of giftedness. One may perhaps question her motive in sometimes taking fragmentary portions of her themes, telescoping and blending these into a whole and using them as basis of her accompaniments; an instance is to be found at the culminating point of the work in that flaming outbreak, the love duet of the second act. The use of melodrama in 'The Wreckers' is extremely interesting and often in the highest degree effective; notably the passage in which Thirza, Pascoe's wife, bursts into a terrible parody of the prayer which the wreckers are singing, accompanied by the organ, in the chapel hard by:

Ye, whose eyes are full of salt,
Whose mouth is full of sand,
Keep silence for ever!
Spare neither women nor children,
Slaughter them like beasts of the field! . . .
God of those that suffer,
Grant us our prey to-night!
Hallelujah! Amen!

The boldness of the above effect must be seen upon the stage itself and cannot well be imagined from print, but so it is with any moment of exceeding passion, whether of pain, ecstasy, of horror; a description cannot do more than indicate.

If there be anything womanly about 'The Wreckers' may be it is that the tension is perhaps over-great. It is true one cannot adequately judge from the pianoforte score; one must see the work in production, or perhaps, which does as well, hear it rendered by the composer herself. This thin, resolute woman whom the spirit of convention has never touched, who laughs at the world and all its follies, who is happier in her rough tweed dress and her indescribable cap than in the

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smart clothes of the drawing-room lioness—which she can be any moment if she chooses—who has lived her life alone in the country with a big dog in a lonely cottage till she herself has become a piece of English nature, who has stridden bravely through wind and weather and learned to look the sun in the face; this woman, behind whose devil-may-care cheeriness it is easy to read sorrow and the stress of the fight, renders her creations with an overwhelming strength, a fire of conviction, an incomparable earnestness, a storm, in short, of passion and power which beggars description. He who has seen her at the pianoforte will never forget it. . . .

I seem to hear someone object: 'You tell us, then, that the chief worth and ethic content of her work is its unwomanliness?'

This conclusion is too silly to refute, a mere play upon words; and of a woman whose mighty chorus, 'Hey, Nonny No,' is winning for her the hearts of those who strive and suffer; who has turned aside from all things in life that are supposed to spell happiness for a woman, yet whose work never gives the lie to womanly emotion; whose existence is for her art alone—of such a woman it behoves us to speak seriously. Those who choose their path, and persist in it with or without encouragement, are either freaks or very real people; such as know her work will have little difficulty in deciding to which category Ethel Smyth belongs.

Church and Organ Music.

The Royal College of Organists cannot be accused of narrowness of view, and the series of lectures recently given under its auspices must have been of the highest value to those present. The subjects were 'The teaching of pianoforte-playing,' by Oscar Beringer; 'The teaching of organ-playing,' by Sir Walter Parratt; 'The relationship of the organist to the musical developments of the present day,' by Dr. G. F. Huntley; 'Rheinberger's Organ sonatas,' by Dr. G. J. Bennett; 'Vowels and consonants: a study in phonetics,' by Dr. T. Keighley; and 'Organ-touch and phrasing,' by Dr. H. A. Harding. It has been said by someone that organists are broken-down pianists; but it may be rejoined that the good organist must necessarily possess at least a good pianoforte technique. The two lectures on pianoforte-playing seem to have crystallized the method of teaching which has made Mr. Beringer famous. An unusually fine opportunity was certainly offered by the lecturer to those wishing to know the latest principles of the art. Sir Walter Parratt holds a unique position as an organ teacher, and we have not yet recovered from our amazement that the College was not crowded out on the occasion when he gave away his secrets. His remarks on his subject were admirably pointed from time to time by references and illustrations showing the wide scholarship of the man, and offering an example of untold value.

Dr. Huntley chose a very important theme for his discourse, and his excellent development is worthy the attention of all who recognise the importance of cultivating other attributes of the organist's art besides mere organ-playing. In excellent language he insisted on the necessity of artistic accompaniment, extemporisation, choice of voluntaries, recital pieces, and the many branches which make up the organist's daily work.

The opportunity of hearing a lecture on Rheinberger's Organ sonatas by one of his pupils is rare enough, and it is sufficient to say that Dr. Bennett, the accomplished organist of Lincoln Cathedral, was conspicuously happy in all he said, and in his illustrations, which were admirably chosen.

Dr. Keighley's subject is one of great importance. Surely refined and facile diction are necessary to every organist, in view of the position he is able to command to-day! The lecture must have been achieved at the expense of considerable time and thought, but as a result we have a concise and lucid explanation of the matter.

Dr. Harding's lecture is a synopsis of his many years' experience as a teacher, and we are in hearty agreement with all he says. His remarks on phrasing are admirable, and his exposure of the absurdities to be found in much printed organ music only too necessary.

When we add that these lectures may be obtained by purchasing the calendar of the R.C.O. (price 10s.), we do so in the hope that many will avail themselves of so much valuable matter.

In the University Music Class-room at Edinburgh, the fourth of a series of historical concerts was given on February 7. The subject chosen was 'Organ music illustrative of the old and new styles,' and with Mr. Lemare as the organist, it need hardly be said that the recital gave delight to all present. The organ (built in 1857, and to some extent modernised in 1907 by Messrs. W. Hill & Son) is a comprehensive instrument, though the Solo organ strangely enough does not, from the specification sent us, appear to possess a Tuba. The programme comprised works by J. S. Bach, Mendelssohn, Rheinberger, Guilmant, Widor, Lemare and Dvorák, and in such capable hands served well to illustrate the many styles embraced by organ music.

The programme-paper included an interesting series of notes on organ-building and organ-playing, but the concluding paragraph may be open to question: 'The modern organist and composer for the organ is differentiated from his predecessors by an ideal quite his own. Liszt tried to make an orchestra of the pianoforte, the modern organist wants to do the same with the organ. The ambition is not only legitimate, but even praiseworthy.'

But did Liszt really do this? We admit that he invented much in the way of pianoforte figure and independent treatment, but the music to which we presume the above paragraph points was at least written for the instrument. It is in trying, by means of orchestral transcriptions, to imitate the orchestra, that we believe so much harm is done. But we grant that to endeavour, by using the enormous possibilities of the modern organ in new compositions for the instrument, to 'emulate' the orchestra in its tone variety can have but a good result. There are unfortunately too few writers who seem to realise the dignity of the organ, and it is too evident that the modern organ effects are liable to be misused. The writer quite properly adds: 'But there are limits to the powers of the organ as to all things. If the modern organist transgresses these limits, he will denaturalise his wonderful instrument, and do a dis-service to his art.' Every word of this is true, and our only difficulty is to reconcile the two quotations. Possibly the first was not quite properly expressed.

The first of an admirable series of six special organ recitals and lectures on musical subjects was given recently at the Battersea Polytechnic. The works in the programme were arranged for organ and orchestra, and included the 'Solemn Melody' by Walford Davies, Handel's Concerto in B flat, and 'Two Bourrées' and Mendelssohn's 'Cornelius' March. Dr. Richards, organist of Christ Church, Lancaster Gate, was the organist on this occasion, and the Polytechnic Orchestra was conducted by Dr. Wetton, head of the Music Department.

It may interest our musical readers to learn that a comprehensive book of music has been prepared for the next annual Festival of the Nonconformist Choir Union, which will again be held at the Crystal Palace. The book includes such items as Gounod's motet, 'Gallia,' an anthem by John E. West, 'Song of Joy,' Barnby's sacred part-song, 'The Haven,' and other sacred items, as well as part-songs by Elgar, 'As torrents in summer,' Elliott's 'Speak to me with thine eyes,' and two short folk-songs by Brahms, 'In silent night' and 'Love, fare thee well.'

This popular organization, which has been in existence for nearly a quarter of a century, is a voluntary one, and exists solely for the purpose of improving the quality of Free Church singing. The syllabus for the 1912 Festival is now ready, and can be obtained from the secretary, Mr. Arthur Berridge, 24, Wallingford Avenue, St. Quintin Park, W.

On Sunday, February 4, Mendelssohn's 'Lauda Sion' was given by the choir at the Halifax Place Chapel, Nottingham. The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Joseph Asher. Mr. E. M. Barber conducted, and Mr. C. E. Blyton Dobson was at the organ.

ORGAN RECITALS.

- Mr. James Tomlinson, Public Hall, Preston—Concerto in D minor, *W. F. Bach*.
 Mr. F. E. Wilson, St. Michael and All Angels, Ilford—Choral Song and Fugue, *S. S. Wesley*.
 Mr. F. Gostelow, Wesleyan Church, Dunstable—Reverie, *Lemare*.
 Mr. Ernest H. Smith, St. Bede's, Liverpool—Fugue in G, *Krebs*.
 Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata No. 1, *Guilmant*.
 Dr. W. H. Speer, St. Peter's, Bexhill—Concerto in B flat, No. 6, *Handel*.
 Dr. Caradog Roberts, Gwaun-cae-Gurwen—Storm Fantasia, *Lemmens*.
 Mr. C. H. Moody, Newtown Parish Church, N. Wales—Allegro moderato, *Karg-Elert*.
 Mr. H. Coleman, Denstone College Chapel—Sonata in A minor, *Borowski*.
 Mr. Nelson Edwards, Colne Parish Church—Pastorale, *Claussmann*.
 Mr. T. W. Hanforth, Sheffield Parish Church—Impromptu Elegiac, *J. Kendrick Lyne*.
 Mr. H. Douglas, Congregational Church, Matlock—Concert piece, *Guilmant*.
 Mr. J. A. Lawson, Wesleyan Church, Boroughbridge—Suite Gothique, *Boellmann*.
 Mr. Paul Rochard, Hinckley Parish Church—Pastorale, Recitative et Corale, *Karg-Elert*.
 Mr. Reginald Waddy, Emmanuel Church, Mannamead, Plymouth—Toccata and Fugue in D minor, *J. S. Bach*.
 Mr. F. C. W. Hunnibell, St. James's, Tunbridge Wells—Suite Gothique, *Boellmann*.
 Mr. C. E. B. Dobson, Central Mission, Nottingham—Scherzo in D, *Pollitt*.
 Mr. A. E. Jones, Bolton Town Hall—Fugue in G, *Krebs*.
 Mr. F. Monk, St. Peter's, Chertsey—Choral Prelude on 'Pange Lingua,' *C. W. Pearce*.
 Mr. W. Wilson Foster, Town Hall, Darliston—Theme with Variations and Fugue, *Hollins*.
 Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Marche Triomphale, *Guilmant*.
 Mr. A. E. Davies, St. James's Church, Hatcham—Toccata in C minor, *W. G. Wood*.
 Mr. W. H. Maxfield, St. John the Evangelist, Altrincham—'Visione,' *Rheinberger*.
 Mr. Frederick Kitchener, St. Mary's Church, Cairo—Choral Prelude, 'Seelenbräutigam,' *Reger*.
 Mr. J. Barfoot, St. Mary's Church, Northiam—Overture in C minor, *Hollins*.
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—First movement from Organ sonata, *Elgar*.
 Mr. S. H. F. Weale, Derry Cathedral—Prelude and Fugue in C major, *Bach*.
 Mr. R. W. Browne, Church of The Good Shepherd, Lee—Toccata and Fugue in D minor, *Bach*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. W. Meacham Haley, organist and choirmaster of St. Mary the Virgin, Charing Cross Road, W.
 Mr. Matthew Kingston, organist and choirmaster of the Parish Church, Shortlands, Kent.
 Mr. Charles H. Nutton, organist and choirmaster, Troon Parish Church, Ayrshire.

The accounts relating to the complimentary dinner given to the Directors of Messrs. Novello & Co. last December have now been closed. The balance in hand has been presented by the committee to the Novello employees' Provident Fund, which is managed entirely by the employees.

Reviews.

PIANOFORTE MUSIC.

Scherzo in G minor (from the Octett, Op. 20). Composed by Mendelssohn. Arranged for the pianoforte by Viggo Kihl.

Valse in A minor. Aubade. Cortège galant. Composed by Theo. Wendt (Op. 24).

[Novello & Co., Ltd.]

It is well-known that Mendelssohn made an orchestral version of the Scherzo from his Octett for use with his first Symphony, and that the score became the property of the Philharmonic Society. This now receives the justice of publication, in the form of a pianoforte version by Mr. Viggo Kihl. The pianist's instinct shows itself in every bar of the arrangement, which is a skilful adaptation of difficult material.

Mr. Theo. Wendt's style as a composer for the pianoforte is one that gives artistic elaboration, refined and careful in workmanship, to ideas couched in a familiar idiom. In sentiment these pieces belong to the category of drawing-room music, which they adorn. They are closely akin to dance music; the first is a quick waltz with a mid-European tendency to sudden variations of tempo; the second is stately and 'à la Menuet'; the third is a slow and much-disguised mazurka.

Richard Wagner. Sämtliche Schriften und Dichtungen. Volks-Ausgabe. Sechste Auflage.

[Breitkopf & Härtel.]

The most impecunious student of Wagner need no longer be without a set of his prose and poetical works. Messrs. Breitkopf & Härtel, having completed the fifth edition with the two supplementary volumes (making twelve in all) that were reviewed in our February issue, are now bringing out a sixth ('Popular Edition') in twenty-four parts at sixpence each. The first two of these lie before us. They comprise together nearly three hundred pages, and contain, besides the general preface that Wagner wrote for the issue of 1883, the earliest writings, such as the autobiographical sketch, the account of 'Das Liebesverbot,' 'A Pilgrimage to Beethoven,' 'An End in Paris,' a number of other articles that Wagner wrote from Paris, and the texts of 'Rienzi' and the 'Flying Dutchman'—the contents, in fact, of vol. i. of the older ten-volume editions. We may regret that the publishers have preserved the Gothic type that is so trying to non-German eyes; but the cutting is clear, and the paper, in spite of its thinness, opaque and white. We presume it is intended to make this 'Popular' edition as complete as the fifth, by including in it the new matter printed there. If so, it will be an exceedingly cheap twelve-shillingworth.

Five songs, Op. 47. Seven songs, Op. 48. By Brahms. English versions by W. G. Rothery.

[Novello & Co., Ltd.]

Every English edition of Brahms's songs is a thing to be grateful for. In the present case Mr. Rothery's smooth versification and attention to phrasing and syllabic accentuation add to the value of the collection. The songs of Op. 47 and 48 are not much in vogue, for on the whole they appeal by their subtle simplicity and the refined beauty of their accompaniments rather than by striking ideas. They would well repay the attention of English singers anxious to extend their repertory with art-songs that are interesting and neither familiar nor exacting. Op. 47 consists of 'The message' ('Botschaft'), 'Consuming love' ('Liebesgluth'), 'Sunday' ('Sonntag'), 'Red roses of summer' ('O liebliche Wägen'), and 'The love-letter' ('Die Liebende schreibt'). Op. 48 consists of 'The watchful lover' ('Der Gang zum Liebchen'), 'The false love' ('Der Ueberläufer'), 'A maid's despair' ('Liebesklage des Mädchens'), 'Love betrayed for riches' ('Gold überwiegt die Liebe'), 'Comfort in tears' ('Trost in Thränen'), 'No joyous morrow breaks for me' ('Vergangen ist mir Glück und Heil'), 'When wintry winds their dirge are singing' ('Herbstgefühl'). The last-named is a particularly beautiful example. It should be added that the original German text is provided as well as the new English version.

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The Badness of Wagner's Bad Luck. A first exposure of Anti-Wagnerian journalism. By David Irvine.

[Watts & Co.]

This pamphlet of 128 pp. is a fairly lively polemic against all and sundry critics with whom the writer does not agree. Mr. Irvine shows a tendency to tear his passion to tatters, and makes us feel that his so-called exposure is part of the badness of Wagner's bad luck. He regards the slanders (that is, opinions of Wagner not shared by Mr. Irvine) as 'a symptom the cause of which lies in a morally corrupt Protestantism'!

In the Moonlight. Waltz for Pianoforte. By M. de Jong.
[Francis, Day & Hunter.]

This well-written and attractive composition is by the director of the excellent little band that helps the digestion of visitors to Lyons's 'Popular' Café. In this connection one is reminded of Sousa's theory as to why bands play at the officers' mess: 'The nearer the (trom)-bone the sweeter the meat.' Waltzes are apt to be very much alike, some of them more so than others, but Mr. de Jong has contrived to compose melodies that are not reminiscent, although one remembers them.

BOOKS RECEIVED.

The rise and development of opera. By Joseph Godard. Pp. 210. Price 4s. 6d. (London: William Reeves.)

The girlhood of Clara Schumann. By Florence May. Pp. 340. Price 12s. 6d. (London: Edwin Arnold.)

The calendar of the Royal College of Organists, 1911-1912, and forty-seventh annual report. Pp. 307. (Published by the Royal College of Organists.)

Char Franck. Some personal reminiscences. By J. W. Hinton. Pp. 16. Price 6d. (London: William Reeves.)

Correspondence.

'THE ORIGIN OF THE IRISH HARP.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The Rev. F. W. Galpin, in his interesting lecture on 'The origin of the Clarsech or Irish harp,' printed in your February issue, attributed to Edward Bunting statements which were really made by Samuel Ferguson. Strangely enough, Engel and Hopkins have both made the same mistake. But a glance at Bunting's 'Ancient music of Ireland' (Dublin, 1840) ought to be sufficient to show that chapter iii., which treats 'Of the antiquity of the harp and bagpipe in Ireland,' was contributed by his friend Ferguson. And it is in this chapter that the musical instrument on the Ullard Cross is figured and described.

Mr. Galpin seemed disposed to pour a little gentle ridicule on the supposed relations between Egypt and Ireland; but after all, what does Ferguson say? 'It is the first specimen of a harp without a fore-pillar that has hitherto been discovered out of Egypt' (p. 48). And 'there can be no question of the fact that at a very early period a strong tide of civilization flowed into the east of Europe from the Nile, and thence spread northward and westward' (p. 50). Surely these are not very extravagant statements. At the time of writing, the Assyrian monuments had not been discovered, and the famous Greek vase in the Munich Museum was unknown. Mr. Galpin himself admitted that the earliest Irish harps wanted the fore-pillar. Is it possible to name anything that did not arise in the East? As Sydney Smith wittily put it, 'The further I go West, the more convinced I am that the wise men came from the East.'

Rather less than twenty years ago, I myself paid a visit to the great cross at Ullard; and I am bound to say that, in my opinion, the figure in Bunting's book, which lies open before me as I write, errs, not in indicating too little but rather in indicating too much. Six strings are clearly depicted; although Ferguson says, 'it is difficult to determine whether the number of strings represented is six or seven.' With this statement I agree; except that for 'difficult' I would substitute 'impossible.' I was also unable to discover

the slightest trace of a fore-pillar; and, exposed as the cross is to the humidity of an Irish climate, I cannot suppose that the lapse of nearly twenty years has made it easier to trace the outlines of the sculpture.

The sketch of the Ullard instrument exhibited by Mr. Galpin fairly staggered me. He told us that he had taken 'photographs and rubbings'; but when he added, 'and this is the result,' I was irresistibly reminded of Aaron's words: 'I cast it into the fire, and there came out this calf.' If Mr. Galpin's figure bears any resemblance to the remains of that which was carved eleven centuries ago upon the cross of Ullard, I will admit that I have completely forgotten what the latter is like.

Names matter little, except for purposes of reference. A stringed instrument, held upon the knee of one whose arm is outstretched across it, seems to me to be some kind of harp. Mr. Galpin's theory of the late introduction of the harp into Ireland is very ingenious, but is it more than a theory? Ferguson, by the way, is very cautious and undogmatic in advancing his own theory: he merely writes of what he calls 'the startling presumption that the Irish have had their harp originally out of Egypt.' And one may still think that the Ullard instrument wanted the fore-pillar, without believing that it came directly from the land of the Pharaohs.—Yours faithfully,

ARTHUR T. FROGGATT.

3, Stade Street, Hythe.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I have read with much interest the article under the above heading in your February issue, from the cultured pen of the Rev. F. W. Galpin, but I cannot at all agree with his conclusions, some of which are based on erroneous premises.

Great stress is laid by Mr. Galpin on the Ullard Harp of the 9th century, and he traverses Bunting's and Petrie's theory that it was a harp without a fore-pillar. He visited Ullard in June, 1909, and says that he 'settled the doubtful points,' definitely giving it as his opinion that the instrument sculptured at Ullard was really 'a large quadrangular crot, with the usual fore-pillar or support.' (The italicised word is Mr. Galpin's.)

Now, as a matter of fact, the Ullard Harp is undoubtedly a harp *without* the fore-pillar, and this is evident from an examination. I have gone to some little trouble in the matter, and I am happy to corroborate the opinion of Sir Samuel Ferguson, Dr. Petrie, and Bunting. Mr. P. O'Leary (who was cicerone for Mr. Galpin on his visit to Ullard) tells me that I may make use of his name as to the fact that 'there is no trace of a fore-pillar' on the Ullard Harp, nor yet on the Duiske Harp, dating from the same period, and evidently carved by the same sculptor. As an esteemed member of the Royal Society of Antiquaries of Ireland, Mr. O'Leary stands as an authority on all concerning Duiske or Ullard, and he has known both harps for over forty years. (By the way, the Duiske Harp has seven strings, not six, but is identical in many other respects with that of Ullard.) Mr. Galpin evidently mistook the inner bead that runs round the panel for the front pillar; and the day he visited Ullard was not very propitious.

Again, the instrument carved on the Durrow High Cross is a genuine harp—not a crot or cruit—in fact it is almost a replica of the Nigg Harp, as in fig. 3 of Mr. Galpin's paper.

Ardmore was not 'a Danish-Christian community closely connected with England,' and the harp in the arcading of Ardmore Cathedral is Irish work.

Experts have pronounced the shrine of St. Moedhoc to be of the late 9th century. c. 880; even Mr. Coffey hesitates to give it, as some have thought, 'not earlier than the 11th century.'

Finally, let me add in regard to Caedmon, in whose 10th century 'Metrical Paraphrase' a harp appears, it is admitted that he was of 'Celtic descent and training' (Cambridge Hist. of Eng. Lit.).—Yours faithfully,

W. H. GRATTAN FLOOD.

February 7, 1912.

In reply to 'J. H.' as to Lord Crofton, composer of the hymn-tune 'Crofton,' Dr. Grattan Flood sends us the following information:—

'Baron Crofton (Edward Henry Churchill Crofton), third holder of the title, was born October 21, 1834, and succeeded his father, December 27, 1869. He is a keen musician, and is one of the vice-presidents of the Irish Folk-song Society (London). He composed his well-known hymn-tune "Crofton" in 1884, not long after the hymn was written by Miss Dorothea Frances Blomfield—now Mrs. Gurney. This is still the popular hymn "O perfect love," and was written in 1883 for the marriage of Mrs. Gurney's sister. The tune was published in the revised edition of the Irish "Church Hymnal" in 1893, as No. 596, and is there named "Crofton." In the same volume appears another tune by Lord Crofton entitled "Roscommon," set to the words "Stand up, stand up for Jesus," words by Rev. G. Duffield, D.D. (written in 1854), who died July 6, 1888.'

THE TEACHING OF COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Your article on this subject seems to call for some comment from me, not because my name is mentioned, but because your writer (whose name I should gladly have seen appended to his essay) appears to have gone astray on one very important point. He says that both the methods of teaching which he correctly summarises must 'minimise the value of the personal equation in any student'—in fact, that all imitation on the part of a student must tend to make him a mere parrot. Waiving for the moment the inquiry which rises to one's lips as to what method of instruction your critic would deem preferable to those he regards with distrust, I must proceed to risk offending my numerous past and present pupils by emphatically declaring that all pupils at first are parrots and nothing else. Was your critic not a parrot too, when in his mother's arms he was taught to say 'da-da' and distinguish it from 'ta-ta'? Has your critic ever seen the first attempt of a composition student? Apart from mere crudeness of technique it is always so banal and aimless as to reduce its poor creator to despair. Indeed, indeed, originality does not proceed from within, but from without. Can you tell me of any composer, *except a very bad one* (curious paradox!), who developed an immediate individuality? Every composer worth sixpence has begun by being a feeble and pale reflection of his contemporaries. Is there a glimpse of Beethoven in even his first six published works? Is there a glimpse of Wagner in his first three operas? Is not early Chopin just Hummel and water, or early Grieg very bad Schumann? Apart from the fatal critical comparison of every new young man's new work with the works of the supreme masters, I do not think that people ever look upon him with the light of common-sense. 'Why, in heaven's name,' groans the conductor, 'can't these young fools write playable passages for the orchestra?' Does he think the composer is clumsy on purpose? The results of his lack of skill are far more agonising to him than to anyone else. The cause is that he knows he will not be listened to unless he goes one better than Strauss, and so, alas! he tries. 'Why,' demands an exasperated public, 'can't he give us a *tune*?' Simply because he knows that if he did he would be laughed at. I only know one young man who has had the courage to imitate Sullivan and German, and though he promises to eclipse both he is having a sad time of it at present. The average young composer of to-day tries hard to be incomprehensible, because he thinks that is the only way to be respected by the world. And I am afraid he is right; but it is very difficult to be incomprehensible if you have been well taught.

But when I hear one young composer imitating Strauss, and another imitating Debussy, it doesn't annoy me at all: I know it is only a phase in his development, and wait for it to pass. You cannot really suppose that a man *wants* to go through life imitating others. When he has found out how it is done he will (if he has the chance) pass on to other stages. Anyhow, I do not expect—and no one has any right to expect—that he will really show individuality till he is at least thirty-five. Beethoven and Wagner did not find themselves till they were forty, and Verdi not till sixty.

Only, of course, our young men never get beyond their 'first period,' before the end of which they all have to subside into pianoforte teachers.—Yours faithfully,

F. CORDER.

Royal Academy of Music.

OPERA IN ENGLAND.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In your last issue a great deal was said about opera in England, and for years past the small amount of support given to opera has been cited as a proof of the unmusical condition of the nation. The reasoning of Mr. Cecil Forsyth as to the cause is interesting, but very inconclusive. May not the want of support arise from the fact that English people do not appreciate music in that form. Many people do not go to grand opera, because they prefer music by itself or drama by itself.

Lovers of orchestral music are not by any means all opera lovers, and the great increase in the support given to music in that and other forms, shows that England is not so unmusical as the support given to the opera would seem to indicate.—Faithfully yours,

WALLIS A. WALLIS.

Obituary.

We regret to have to record the following deaths:

HERMANN WINKELMANN, the first Bayreuth Parsifal, on January 19, at the age of sixty-two, at Maur, near Vienna. He was a member of the Vienna Hofoper for nearly twenty-five years.

EDMUND SINGER, in Stuttgart, at the age of eighty-three. He succeeded Joachim and Laub as Konzertmeister at Weimar, and was the companion of Liszt in many of his musical tours. He was the last of the 'Weimarers.'

'EARLY ONE MORNING.'

BY FRANK KIDSON.

The origin of this song, with its pretty tune, is involved in some obscurity, but the following notes carry its history further back than the article in last month's *Musical Times*. The first trace of the melody I can find is in a small, oblong manuscript book of airs belonging to the Folk-Song Society. When sent to me for examination and identification before purchase, I felt satisfied that the book was in the handwriting of Malchair, the Oxford musician, who assisted Dr. Crotch in the compilation of his 'Specimens of various styles of Music' (c. 1806), for the MS. contains a number of pieces afterwards embodied in Crotch's work.

The air in this manuscript stands thus, headed by the following note: 'From the singing of a poor woman, and two female children, Oxford, May 15th, 1784':



I reproduce the above by kind permission of the Folk-Song Society.

There can be but little doubt that the ballad singer was singing a folk-song—in all probability 'Early one morning'; but Malchair did not consider it of sufficient importance, or had no opportunity to take this down. Chappell remarks on the great popularity of this song and air among servant girls from all parts of the country, and points out that the song itself varies very much. He indicates where different versions of the words are printed, all of these sources being of the song 'Garland' type of publication. He further tells us that the version then (and now) sung was partly written

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by Mr. Paul. Chappell evidently means James Paul, who appears to have been literary editor for Catnach, and was afterwards associated with Anne Ryle, Catnach's sister, who took over the business when her brother retired. Then Chappell states that the tune resembles a hornpipe that used to be played at the theatres, and that this was the air for a song beginning 'Come, all you young blades that in robbing take delight.' I identify the hornpipe as 'Del Caro's Hornpipe,' which was printed by many publishers in the early years of the 19th century as under:

'DEL CARO'S FAVORITE HORNPIPE' (c. 1801).



In regard to 'Marian's complaint,' the tune of which also bears resemblance, it is found in other early 19th century song-books before Crosby's *English Repository* (2nd edition), *The Nightingale*, printed at Portsmouth in America, and dated 1804, *The English Minstrel*, vol. ii. (Edinburgh, Oliver & Boyd). This latter must not be confused with another *English Minstrel*, also by Oliver & Boyd. The song, 'Marian's complaint,' set to a different air, is in *The Vocal Magazine*, vol. iii., an Edinburgh publication dated 1799. The 1807 edition of Crosby does not contain either this song or the air of 'Marian's complaint.'

In regard to the survival of the song 'Early one morning' among present-day folk-singers, Miss Lucy Broadwood writes as follows:—'In the *Journal of the Folk-song Society*, vol. iv., No. 15, there is a traditional version of the name, best known as "Early one morning," noted by Miss L. P. Wyatt-Edgell, to words which have subject and general lines in common with the texts quoted by Chappell, but which form quite a distinct version. With the collector's permission, the air and first verse are here given. In the "*Journal*" I point out that the song in its various forms was probably a stage favourite':

'TWAS ON ONE APRIL MORNING.'

Traditional, from Cowley, nr. Exeter (1908).



I am afraid I can scarcely agree with Miss Broadwood when she says (in the '*Journal*') that she would regard it as 'probably a theatre or a ballad opera song.' I should rank it as pure folk-song.

SIR ALEXANDER MACKENZIE

ON RUSSIAN MUSIC.

On February 3, Sir Alexander Mackenzie gave a lecture at the Royal Institution on the subject of Russian Music. Some ten years previously he had lectured on the same topic at the same place, and on this occasion he opened by contrasting the conditions of Russian music at the two periods. The successors of Tchaikovsky, young men of whom little was known but their names ten years ago, had now become in their turn the foremost representatives of their country's art. The lecturer briefly re-told the story of the earlier stages of the national art. At first, he said, there were two factions of musicians who with equal keenness contributed to the rise and success of the national school, although their convictions and methods differed widely—even violently.

'The first,' said the lecturer, 'under the leadership of the two famous brothers Rubinstein—joined in course of time by Tchaikovsky and others of lesser fame—pursued their purpose by grafting upon German art the characteristics of Russian folk-music, dance and song—in fact, of nationalizing the foreign art in which they themselves had been trained. . . . The other and opposing group of bold young revolutionary spirits held different views: no half-measures for them. The national art must be a new and independent one; its scientific, theoretic side a secondary, if any, consideration at all. With the exception of one, Balakirev, who, while being a staunch supporter of the new movement, was of the law-abiding kind, and whose restraining influence as a teacher was a power for good, all the rest were undoubtedly gifted, but nevertheless only enthusiastic, amateurs, innocent of any real training.'

Sir Alexander then dealt briefly with the soldier-composer, Moussorgsky, 'a wayward, natural genius, who remained unconvinced of the necessity for a complete musical training'; the soldier-composer Cui, 'another most energetic young rebel'; and the chemist-composer Borodin, who studied in after-life to master the technique and knowledge which he had failed to acquire in early life. He added: 'The men who emerged most successfully from their wild period were just those who pulled up in time to listen to the "stale traditions of the class-room." . . . Of this we have a striking instance in the case of Rimsky-Korsakoff. He is an example of natural gifts and exceptional perseverance in this very direction. Coming quickly to the conclusion that he was helpless without real training, he subjected himself to the severest discipline; and while he was still in the Navy, was appointed professor in the St. Petersburg Conservatorium—the old enemy's camp!'

The lecturer then described the characteristics of Rimsky-Korsakoff's works, calling attention to their nationality, many-sidedness, and orchestral individuality, and describing them as the first genuine products of the combination of the erstwhile antagonistic schools.

He then passed on to the living generation, pupils of Tchaikovsky, Arensky, and Rimsky-Korsakoff, now in the prime of life and at the height of their activity. Glazounov he placed 'easy first' both in quantity and quality, on account of his extraordinary variety and range (which included everything but opera), his unimpeachable part-writing, learned from Rimsky-Korsakoff, his brilliant instrumentation, his fluency and his facility.

[Here the first movement of Glazounov's fourth Quartet (Op. 64) was played by the Wessely String Quartet.]

The lecturer went on to speak of the Russian school of pianists and pianoforte composers, among whom Alexander Scriabine claimed prominence. He remarked that he had just emerged from the perusal of between seventy and eighty of Scriabine's later pianoforte works, in which he had traced a descent from clearness and a graceful poetic delicacy to wilful obscurity, a rather forbidding eccentricity, and a ponderous technique. Mr. Arthur Alexander then played an 'Album-leaf' in illustration of Scriabine's earlier style and an eccentric piece by Rebikoff.

Rebikoff and Rachmaninoff were then dealt with, and the Andante from Glière's Quartet (Op. 20) was played. Special reference was made to Tancîew, a brilliant pianist who has, however, devoted his talent as a composer to other forms, especially chamber music. The well-known Variations from his third Quartet, Op. 7, were played as an example.

The characteristic features of modern Russian music were summed up by the lecturer as follows:

'What are the striking prominent points in present-day Russian music as we now know it? In the first place it is generally spontaneous, even to impulsiveness. With the exception of a few pianoforte composers, who choose to wear clothes of French cut, and who hardly count, the really important writers are eminently loyal to their country. With all their laudable modernity—and they cannot be accused of lagging behind the times—they are scrupulously neat and clean in their technical methods. Indeed, in comparison with many present-day composers of other countries, they are conspicuously so. Refinement and delicacy are by no means lacking. In the art of orchestration they are masters; of melody, in the old and popular sense, they have plenty. But chiefly we recognise their power—which extends even to roughness at times—and the exceptionally strong, inborn sense of rhythm, which no doubt accentuates this force. Naïveté, ingenuousness, such as we meet in Bohemian music, is rarer. But in spite of that shade of melancholy which overcasts so much of their folk-tunes, we have a considerable amount of sturdy, robustious humour. Light and flimsy their music is not. Remember that the most popular Russian folk-dances are performed, both by men and women, *in long boots!* Perhaps in those very boots lies the quality which appeals personally to me most of all: it is that, in contrast to the feverish, bubblesome, mawkish art which is so much in evidence just now, the foremost Russian composers of to-day remain natural, manly and sound. So far from exhibiting signs of weakness or taint of decadence, they are marching in increasing numbers from strength to strength. The subject of to-day's lecture is not so far removed from that of next Saturday's as may be thought. Russian music owes much to Franz Liszt, who was the first to see its inherent possibilities and to encourage the pioneers. Rightly or wrongly, he had his eye on the East for anything novel that was to come. And he said of them: "Their compositions make amends for the boredom which other works, better known, and more highly praised, inflict upon me."'

[We regret that we have not space this month to print a report of Sir Alexander's lectures on Liszt, delivered on February 10 and 17.]

MR. EDWARD GERMAN AT WHITCHURCH.

The invitation given to Mr. Edward German by the Whitchurch Choral Society to conduct their concert performance of his opera 'Merrie England,' on Shrove Tuesday, February 20, was one which reflected honour on the Society as well as on the distinguished English composer, who is a native of this little market-town on the borders of Shropshire and Cheshire. It was the occasion of Mr. German's first public appearance in Whitchurch since 1883, and keen public interest in the affair was aroused, as shown by the crowded attendance in the Town Hall, in which county society was largely represented. There were those present who remembered Mr. German as the exceptionally bright, clever boy who was a general favourite; the boy who had once a great fancy for engineering and would run a mile to see a wheel go round; the boy who started a boy's band (of a kind) at the age of six, and another band when in his teens the; boy who constructed unaided a marionette show, with elaborate scenery painted by himself; and the boy who used to entertain his schoolfellows in Chester with spirit seances, and exhibitions of conjuring skill.

In the representative audience it would have been difficult to find any who had not followed with a proprietorial or wholly friendly interest Mr. German's successful career. This began in his native place at a concert given by the same old Choral Society (then conducted by his first music-teacher, the late Walter Cecil Hay, of Shrewsbury) in the same building, nine and twenty years ago. On that occasion the clever youth conducted the band in his dainty little pizzicato piece 'The Guitar.'

As a Shropshire man, German could have made no better choice of an English county in which to be born. There is no more comfortable, kindly, all-round county in England, with its green pastures, and agricultural system which is the

nearest approach to the golden age when each man shall be his own agriculturist. It was here that he must have imbibed that instinctive and essentially English idiom which is such a feature of his music, and inspired in one notable instance those famous 'Henry VIII. dances' which have carried the name of German and the national spirit of England the wide world over.

The opera was preceded by the National Anthem (Costa's arrangement), which was conducted by Mr. W. E. Rogers, the able and esteemed organist of the Parish Church since 1877, who succeeded Mr. Hay as conductor of the Choral Society. In preparing the choral part of the opera, Mr. Rogers had done excellent service, which the composer very cordially acknowledged. A violinist as well as an organ-player, who studied under Dr. E. J. Hopkins, Mr. Rogers treasures an interesting photograph of his old friend Mr. German and himself, taken bareheaded in the garden while playing violin duets *en plein air*. The photograph induces the thought that had not German become an eminent composer, he would have been an eminent violinist, for it is recorded that while at the Royal Academy Sainton lent German his Guarnerius violin to play the De Beriot and Mendelssohn Concertos upon at an Academy concert and annual examination respectively.

Of this latest performance of the concert version of 'Merrie England' it is due to speak in high terms of appreciation. The vocal principals, Miss Agnes Christa, Miss Gwladys Roberts, Mr. John Roberts and Mr. David Brazell, were selected by Mr. German himself, and sang excellently. They were supplemented by four capable representatives of the choir in Messrs. J. R. Bennett, W. E. Jones, S. D. Stennitt and Leonard Lee. The choir of sixty-six also deserve honourable mention. They were a willing and responsive body of hearty singers who knew their notes and revelled in the pleasure of singing them. The band of twenty-one comprised members of the Hallé Orchestra, led by Mr. S. Haigh.

The amateur members of the Orchestral Society usually take part in the Choral Society's performances. It is pleasant to record their commendable spirit shown in 'sitting out' on this occasion in favour of their professional brethren, who realised very fully the piquant orchestration of the work. Under the composer's keen, watchful and inspiring beat the performance was as delightful as it was memorable. Encores were the order of the evening, the audience seeming never to tire of the inexhaustible flow of lilting rhythms. During the interval a presentation of a gold sovereign-case was made to Mr. German by the Rector of Whitchurch (Rev. Sydney Dugdale) on behalf of the members of the Society. He said that Whitchurch could boast of only one great man, and if only on this account he trusted Mr. German would take great care of himself.

The friendly spirit of the entire audience was subsequently shown by their impromptu singing of 'Auld Lang Syne' (in much too high a key) at the conclusion of the opera. Mr. German must have experienced the real happiness of feeling that he had brought home his sheaves, 'many and heavy, and with blossoms twined of memories that go not out of mind.'

ROYAL CHORAL SOCIETY.

Falling in with the current fashion—the best of modern times—the Royal Choral Society performed Bach's 'St. Matthew' Passion on February 1. The wide divergence between the circumstances under which the performance was given and those that the composer had in mind stood in the way of a thoroughly intimate interpretation, but there was abundant impressiveness in the effect secured, especially in the Chorales. The solo parts were taken by Madame Gleeson-White, Miss Emily Shepherd, Madame Ada Crossley, Mr. Lloyd Chandos, Mr. Frederic Austin, Mr. Montague Borwell and Mr. Stewart Gardner.

On February 21, the Society gave its usual Ash Wednesday performance of 'The Dream of Gerontius,' with more than the usual success. Madame Kirkby Lunn, Mr. Gervase Elwes and Mr. Harry Dearth were the soloists.

On both occasions Sir Frederick Bridge conducted and Mr. H. L. Balfour was the organist.

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MR. JOSEPH ROECKEL'S REMINISCENCES.

One of the most interesting meetings of the Incorporated Society of Musicians was held at the Morley Hall, on Saturday, February 10, when Mr. Joseph Roeckel read a paper entitled 'Some musical reminiscences.' There is a unique charm in personal narration, and for nearly an hour and a half Mr. Roeckel commanded the unflinching attention of his audience. Looking at the still alert and vigorous lecturer, it was difficult to realise that his father was the creator of the part of Florestan in Beethoven's 'Fidelio' as long ago as the year 1806.

Mr. Roeckel was brought up in a musical atmosphere. Not only was his father a celebrated operatic singer, but two of his brothers—much older than himself—were also highly-esteemed musicians, one of them receiving his musical education from his uncle, J. N. Hummel.

It was stated that Mr. Roeckel's father was the creator of the part of Florestan, but it should be mentioned that the opera was performed under the title of 'Leonora' for two nights in the year 1805, its failure then being attributed by Beethoven to the poor singing of the tenor soloist. On hearing Mr. J. A. Roeckel shortly after, Beethoven exclaimed, 'Ah! if I only had had him to sing my Florestan!'

The lecturer told of two visits paid by his father to Beethoven. On the first occasion the visitor was shown into a very untidy room in the middle of which was a large bathtub in which sat the great composer vigorously splashing himself! The second visit was towards the close of Beethoven's life. Mr. J. A. Roeckel entered the garden where the illustrious man was seated. When Beethoven caught sight of his visitor he held out his tablets, pathetically saying, 'Dear Roeckel, this is what I have come to.'

After an amusing account of his youthful experience as a member of an orchestra, Mr. Roeckel told how, as a boy of fourteen, he was taken by his father to play to Hiller. The piece selected was one in vogue at the time, Hummel's 'La Bella Capriciosa,' but to the young pianist's disconcertment Hiller remarked, 'Before you play your piece let me hear you play the scale of C major in thirds and sixths, beginning at the top of the piano.' Under the circumstances the scale-playing was a rather poor performance, and the lad's father was greatly mortified. Hiller, however, appeared to treat the matter as a huge joke, and fully made amends after the performance of the solo. Soon after this time, in collaboration with a librettist of about his own age, Master Roeckel composed a grand opera and sent it in all seriousness to the director, who returned the work with an equally serious letter explaining that his resources were not sufficient to cope with the production of so important a work.

Among the many musicians of eminence with whom Mr. Roeckel came in contact were Liszt, Von Bülow, Ernst Wagner, Wieniawski, Cornelius, Tausig and Klindworth, and of these his reminiscences are very interesting. Many hours were spent at Liszt's house listening to the great pianist. It was sometimes difficult to get Liszt to perform, but once induced to seat himself at the instrument, he would go on playing for an hour or more. And for this hour or more his listeners were, to use Mr. Roeckel's expression, 'in paradise.' Mr. Roeckel studied at Würzburg under Eisenhofer, a very dogmatic pedagogue who disapproved of Beethoven and disavowed Wagner. Of Wagner the lecturer had much to relate, of the friendship between Liszt and the composer of 'Tannhäuser,' of the fiasco at the first performance of the opera, of Wagner's personal charm and his sense of humour.

One evening in Paris, Wagner, Edouard and Joseph Roeckel, with Klindworth and a few others, made up a dinner party at a restaurant where there was a celebrated chef. Wagner—rather a gourmet—chose the dinner. Near its close Edouard Roeckel was stealing from the room when Wagner, detecting his object, said, 'No, no, my friend, this is my affair.' Other members of the party claimed the privilege of paying. At length Edouard Roeckel said 'Let the youngest pay.' The lecturer said that he felt rather embarrassed, as he knew that he was the youngest man present. Wagner, looking at him and seeing his embarrassment, said, in a spirit of fun, 'Yes, yes, let the youngest pay.' To his joy Mr. Roeckel found that he had sufficient money with him to settle the bill and pay the

waiters their tips. The next morning his brother told him that he never intended that the younger of them should really pay. He himself meant to do that. 'No, my dear boy,' said the other, 'I shall always be able to say that I gave Wagner a dinner, and that will be well worth the money.'

Mr. Roeckel's anecdotes were interspersed with valuable remarks of a critical nature. At the close of the paper the lecturer received quite an ovation. His charming personality, extensive acquaintance, and wide experience make him a delightful raconteur. Mr. Roeckel should write an autobiography.

THE LONDON CHORAL SOCIETY.

Bach, Beethoven and Brahms filled the programme given by this Society, under the direction of Mr. Arthur Fagge, on Wednesday, February 14, and it was Bach who supplied the newest element, for his short Mass in F was probably unfamiliar to the majority of the audience.

This Mass, one of the four compiled about 1737, is most conspicuous for the majesty of its 'Kyrie,' a chorus *a cappella* of sustained beauty sung by a choir of four voices accompanied by strings playing in unison with them, while oboes and horns add an independent chorale melody ('Christe du Lamm Gottes'). With his own counterpoint, Bach has added another traditional church melody, the Kyrie of the Litany, sung by basses reinforced by bassoons. The movement was beautifully sung by Mr. Fagge's choir with sufficient elasticity to prevent any feeling of formality, yet with breadth and dignity. The choruses of the 'Gloria,' too, showed that the choir had a thorough command of the music, in which the solo singers in the arias did not equal them. Miss Perceval Allen's words were commendably clear in the 'Qui Tollis,' but neither Miss Gwladys Roberts nor Mr. William Waite equalled her in this. All three gave the impression, which used to be so common but now is generally outgrown, that they were wrestling with a task which they scarcely hoped to make enjoyable, but meant to accomplish with all possible decency.

Miss Gwladys Roberts was happier in the solo part of Brahms's Alto Rhapsody with male chorus. A worthy if not very inspired performance of the beautifully reflective work was given. It was, perhaps, the reflective character which was rather missed, and the singer's tendency to aim at a dramatic style of expression did not quite suit the feeling of either words or music.

The programme was completed with a performance of Beethoven's 'Missa Solennis' in D, the second which the Society has given. In the course of it there was much wholly admirable singing on the part of the choir, and the fact that they had behind them the experience of a year ago was a great advantage to both the singers and the conductor. The whole was better proportioned both in tempi and dynamic effect. The solo singers who had taken part in Bach's Mass, with Mr. Haigh Jackson (tenor), formed the quartet in Beethoven's, and all concerned, including the London Symphony Orchestra, contributed towards a performance which, even if it left some details to be improved, may still be called a very good one.

THE BACH CHOIR.

That such a fine work as César Franck's 'Beatitudes' should have been entirely neglected by London choirs is rather curious. It seemed difficult to believe that the performance of this oratorio by the above choir, on January 31, was actually the first in the Metropolis (though not the first in England). Franck's music certainly ought to find a place in the modern choral repertoire, for much of it has a dignity and spiritual beauty of a kind rarely met with. There are many pages in the 'Beatitudes' that can compare with similar things in Brahms's Requiem or Elgar's 'Gerontius.' The Bach Choir gave a very excellent performance of the music as regards correctness and finish, the interpretation of most of the choruses being well balanced and well sustained.

Dr. H. P. Allen, who conducted with skill and judgment, was always in close touch with the performers. The soloists—Miss Gladys Honey, Miss Leila Duart, Miss Sara Silvers, Mr. John Adams, Mr. Harry Dearth, and Mr. Campbell McInnes—all sang well, the last-named in particular realising to the full the spirituality of the music.

THE PHILHARMONIC SOCIETY.

The fourth concert of the hundredth season was given at Queen's Hall on February 8. Sir Edward Elgar conducted. The programme included:

Overture ...	'Coriolanus' ...	Beethoven.
Dirge for Strings ...	(In memoriam The Duke of Fife.) ...	Elgar.
'The Emperor' Concerto ...	Soloist, M. Cortot. ...	Beethoven.
Variations for Orchestra, Op. 30	Elgar.
Pianoforte Solo ...	Andante Spianato and Polonaise ...	Chopin.
	M. Cortot. ...	
Symphony in G minor	Percy Pitt.

The 'Dirge' was written for the Musicians' Company, and had been performed by a string quartet at two of that Company's functions. The present occasion was therefore the first public performance. The work is very characteristic of the composer's reflective idiom. Melody and harmony are suffused with regret and pensive charm. Here and there climaxes suggest passion, but the main mood is a sad one, and yet there is always dignity mingled with the pathos. M. Cortot gave a fine, broad interpretation of the Concerto, and made an excellent impression. The performance of the Variations was one of the finest we have ever heard.

Mr. Pitt's Symphony was unfortunately placed at the end of the programme. It is the composer's only work in this form, and was written for the Birmingham Festival of 1906, and again performed at Queen's Hall on April 18, 1907. It has only three movements: 1. Lento (Allegro deciso); 2. Intermezzo (Sostenuto assai); 3. Finale (Allegro Appassionato). Although the performance was given before a wearied audience, the work made a considerable impression. The ideas are on the whole serious—one could almost weave the story of a tragedy into the first movement—but there is always something worth hearing and of interest to the musician. The orchestration seemed heavy—not in the strenuous manner of some modern composers, but rather in the direction of thickness, even in the quiet passages. The Andante has some beautiful ideas, and the final movement has many moments of brilliancy. There can be no doubt that Mr. Pitt has greatly enhanced his reputation as a composer by this effective work.

QUEEN'S HALL SYMPHONY CONCERTS.

On February 2, a familiar programme was carried out with all the care and refined perfection that Sir Henry Wood and his Orchestra can exhibit at their best. It opened with Chopin's Funeral March, in the conductor's orchestral version, played in memory of the Duke of Fife. Then followed Dukas's 'L'apprenti sorcier,' Schubert's 'Unfinished' Symphony, Brahms's Violin concerto (with Herr Kreisler as soloist), and Strauss's 'Tod und Verklärung.'

The presence of the Manchester Orpheus Male-voice Choir lent a unique interest to the concert on February 17, and the resuscitation of Wagner's 'Love feast of the Apostles' made the occasion further remarkable. Apart from the opportunities it gave to the Choir, this somewhat uninspiring *pièce d'occasion* did not repay in musical interest the trouble that had been spent on it. The Manchester singers lavished upon it all their splendid technique, their unanimity of attack, tone-colour and gradation, and their extraordinary powers of articulation. Their efforts were put to better purpose in Brahms's 'Alto Rhapsodie,' in which Madame Mys-Gmeiner as soloist contributed to a beautiful performance. The instrumental works in the programme were Svendsen's 'Carneval in Paris' and Elgar's Variations. Mr. W. G. Nesbitt in conducting the work of Wagner showed incidentally a masterful command over the orchestra.

Three extra symphony concerts are announced for March 16 and 23 and April 27.

Mr. Harry Alexander Matthews, a native of Cheltenham and now resident in the United States, has won the prize of hundred dollars for a sacred motett, 'Blessed be Thou, Lord God of Israel,' in a competition organized by the Manuscript Society of Philadelphia.

NEW SYMPHONY ORCHESTRA.

The chief feature of the New Symphony Orchestra's concert at Queen's Hall on February 1, was the first performance of Mr. York Bowen's Symphony in E major. In many respects the work, which is the second Symphony Mr. Bowen has written, proved well worthy of its prominent place in the programme. It is not very striking in material or design; for though the composer expresses his ideas with great facility and no little power, the ideas themselves are not always fresh; nor, when quite free from reminiscence, are they particularly impressive for breadth and solidity. But the music exhibits an unusual command of orchestral resource. In this direction Mr. Bowen has undoubtedly surpassed his previous efforts, and, having the courage to write gratefully as well as cleverly, he has easily managed to raise his experiments above the merely interesting level. Throughout the work the brass is employed with unusual freedom, but with a sure sense for effect, and in places the score is thick with novel devices; sometimes, indeed, they follow one another so quickly as to create the suspicion that the composer has little or nothing in reserve. But Mr. Bowen is saved from appearing too prodigal or ostentatious by the fact that his effects satisfy the supreme test—they 'come off' naturally. The Symphony, which is dedicated to the conductor and members of the New Symphony Orchestra, was beautifully played under Mr. Landon Ronald's direction, as was also Lalo's 'Symphonie Espagnole,' in which Signor Antonio de Grassi gave a brilliant reading of the solo part.

LONDON SYMPHONY ORCHESTRA.

Mr. Hamilton Harty's bright, picturesque and imaginative tone-poem 'With the wild geese' was performed at the concert of January 29, under the composer's direction, and again aroused gratitude to a composer who could be so buoyant and British in a thoroughly sound and artistic work. Sir Edward Elgar conducted the remainder, which included Mozart's G minor Symphony and Tchaikovsky's 'Romeo and Juliet.' Madame Clara Butt sang three of the 'Scenes.'

At the concert on February 12 a revised and, it seemed, modified version of Mr. Holbrooke's tone-poem 'The Raven' was given under the composer's direction. It appeared less bizarre on this occasion than when it was produced some years ago; but perhaps this is due not so much to alterations in the music as to the emancipating processes our ears have undergone meanwhile. The music had abundant vitality, but its psychological plan—that of illustrating a poem (Poe's 'The Raven') line by line—was rather bewildering. Sir Edward Elgar was again the conductor-in-chief, and his reading of Schumann's second Symphony drew further attention to his power of finding hidden beauties in music and laying them bare. The soloist of the concert was Mr. Jules Wertheim, who was heard in M. Saint-Saëns's G minor Pianoforte concerto.

London Concerts.

Sir Frederic Cowen's ever-popular 'St. John's Eve' was given a refined and expressive performance at Queen's Hall on January 18 by the Central London Choral and Orchestral Society, under the capable direction of Mr. David J. Thomas. The solo parts were taken by Miss Helena Spicer, Madame Blanche Newcombe, Mr. Ernest Costa, and Mr. Samuel Masters. The 'Freischütz' and 'Ruy Blas' Overtures were among the miscellaneous numbers in the programme.

AMATEUR ORCHESTRAS.

A well-chosen programme of familiar works was carried out with customary ease by the Royal Amateur Orchestral Society at Queen's Hall on January 31, under Mr. Arthur W. Payne's direction. Brahms's 'Tragic Overture,' the last two movements from Tchaikovsky's fourth Symphony, and Schumann's A minor Pianoforte concerto provided abundant variety and interest. Miss Adela Verne was the pianist, and songs were given by Miss Amy Castles.

(Continued on page 181.)

PART-SONG FOR S.A.T.B.

Words by Sir WALTER SCOTT.

Composed by H. BALFOUR GARDINER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato. *f*

SOPRANO. Proud Mai - sie is . . in the wood, Walk - ing so ear - ly; . .

ALTO. Proud Mai - sie is in the wood, Walk - ing so ear - ly; . .

TENOR. Proud Mai - sie is in the wood, Walk - ing so ear - ly; . .

BASS.

(For practice only.)

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. . . Sweet Ro - bin sits on the bush, Sing - ing so rare - ly. . .

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. . . Sweet Ro - bin sits on the bush, Sing - ing so rare - ly. . .

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. . . Sweet Ro - bin sits on the bush, Sing - ing so rare - ly. . .

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Sweet Ro - bin sits on the bush, Sing - ing so rare - ly. . .

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The Musical Times, No. 829.

(1)

C

“When six braw gen - tle-men

“When six braw gen - tle-men

“When six braw gen - tle-men

mf “Tell me, thou bon-ny bird, When shall I mar-ry me?” . .

The first system of the musical score for 'Proud Maisie'. It consists of five staves. The first three staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They contain the lyrics '“When six braw gen - tle-men’ three times. The fourth staff is a bass line with a bass clef and the same key signature, containing the lyrics '“Tell me, thou bon-ny bird, When shall I mar-ry me?”. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Kirk - ward shall car - ry ye.”

Kirk - ward shall car - ry ye.” “Who makes the bri - dal bed, Bird - ie, say

Kirk - ward shall car - ry ye.” “Who makes the bri - dal bed, Bird - ie, say

“Who makes the bri - dal bed, Bird - ie, say

The second system of the musical score. It consists of five staves. The first three staves are vocal parts with treble clefs and one sharp key signature. They contain the lyrics 'Kirk - ward shall car - ry ye.”, 'Kirk - ward shall car - ry ye.” “Who makes the bri - dal bed, Bird - ie, say’, and 'Kirk - ward shall car - ry ye.” “Who makes the bri - dal bed, Bird - ie, say’. The fourth staff is a bass line with a bass clef and one sharp key signature, containing the lyrics '“Who makes the bri - dal bed, Bird - ie, say’. The fifth staff is a piano accompaniment with a grand staff and one sharp key signature, containing the lyrics '“Who makes the bri - dal bed, Bird - ie, say’. Dynamics include *f* (forte).

pp

"The gray-head-ed sex-ton That delves the grave

tru-ly?" "The .. gray-head-ed sex-ton That delves the grave

tru-ly?" "The .. gray-head-ed sex-ton That delves the grave

tru-ly?"

pp

mp

du-ly. The glow-worm o'er grave . . and stone Shall light thee stea-dy; The

mp

du-ly. The glow-worm o'er grave . . and stone Shall light thee stea-dy; The

mp

du-ly. The glow-worm o'er grave and stone Shall light thee stea-dy; The

mp

"The glow-worm o'er grave and stone Shall light thee stea-dy; The

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(Continued from page 176.)

The Stock Exchange Orchestra played Beethoven's eighth Symphony agreeably, under the direction of Mr. Landon Ronald, at Queen's Hall on February 7, and also the 'Peer Gynt' Suite and the 'Oberon' Overture. The male-voice choir sang a setting of 'Annabel Lee' by their conductor, Mr. Munro Davison.

Beethoven's second Symphony and Haydn's Violoncello concerto in D (soloist, Miss Vera Poppe) gave an air of rectitude to the programme of the Strolling Players' concert at Queen's Hall on February 13, and a similar quality graced the playing under Mr. Joseph Ivimey's direction. Mr. Landon Ronald's 'Birthday' overture and songs contributed by Mr. Hugh Peyton were among the lesser features of a pleasant evening.

CHAMBER MUSIC.

Lovers of chamber-music have had much reason to thank the organizers of the Broadwood Concerts for the opportunities of hearing the Rosé Quartet that have been provided recently. The superb qualities of the playing of this combination are fortunately well-known, and do not need a tribute of superlatives here. At the concert on February 1, Quartets by Haydn, Mozart, and Beethoven were interpreted to perfection. At an extra concert on February 3, the Rosé and Lucas Quartets joined forces in a performance of Svendsen's Octet. On February 9, the Rosé Quartet showed their infallibility by playing quartets by Schubert, Brahms, and Beethoven with unbroken faultlessness.

Mr. Isador Epstein continued his series of chamber concerts at Clavier Hall on January 23, when, in conjunction with Mr. John Dunn (violinist) and Mr. Kolni-Balozky, he played an uninteresting Trio by G. Catoire, and an interesting one by A. Gretchaninov.

'Thursday twelve o'clock' concerts were given at Æolian Hall on January 25, when the London String Quartet played Debussy's Quartet, and, with Miss Mathilde Verne, Dvorák's Pianoforte quintet in A; on February 1, when Mrs. Alice Verne-Bredt's finely-conceived Fantasia trio for pianoforte, violin and violoncello was played by Miss Mathilde Verne, Mr. A. E. Sammons, and Mr. C. Warwick Evans. The series was continued on February 8 and 15, and came to an end on February 22.

The chief points of interest at the Classical Society's Concert on January 25 were movements by Rameau for flute with gamba and harpsichord (for which violoncello and pianoforte were substituted), and the first appearance of Herr Thomas Denys, a Dutch baritone of distinguished ability. He and the Klingler Quartet supplied the programme at the concert given on January 31. The same combination gave a classical programme on February 7. On February 14, in the absence of Madame Mysc-Gmeiner, Mr. Leonard Borwick took the whole burden of the concert to himself, and made it a pianoforte recital of great interest.

Mr. Josef Holbrooke commenced his eleventh year of British Chamber Concerts at Æolian Hall on January 25, when an interesting new Pianoforte trio in one movement by Mr. Norman O'Neill was introduced. Mr. Holbrooke's own Fantasia quartet and 'Henry Vaughan' sextet added strength to the programme, and other works added length.

Two movements of a new String quartet by Dr. Ethel Smyth formed the outstanding feature of a concert given by the Society of Women Musicians at the small Queen's Hall on January 25. They were remarkable for an originality which had no recourse to the eccentric.

Brahms's Quartet in C minor (Op. 60) and that of Ernest Chausson in A (Op. 30) were played by the Henkel Pianoforte Quartet at Bechstein Hall on January 27.

Particularly interesting, by reason of its vitality and technical perfection, was the playing of the Sevcik Quartet at Bechstein Hall on January 30 in Mozart's 'Hunting' quartet in B flat and Svendsen's 'Aus meinem Leben' quartet.

The hard-working London Trio gave excellent performances of Brahms's A major Pianoforte quartet (with Mr. E. Tomlinson) and Arensky's D minor Pianoforte trio at Æolian Hall on February 5. The vocalist of the occasion was Miss Florence Miller.

The Wessely String Quartet gave their third concert at Bechstein Hall on February 7, with a programme in which Tancéw's Variations in D were a notable feature.

On February 13, the Motto Quartet gave a convincing exhibition of their abilities at Æolian Hall. They were assisted in Mozart's G minor Quartet by Mr. T. F. Morris, and in Brahms's B flat Sextet by Messrs. Felix Salmond and Basil Hindenburg.

Two new English String quartets were brought forward by Mr. Dunhill at Steinway Hall on February 16, with Messrs. Antonio Piedra, Edwin Virgo, Eugene Goossens, and Cedric Sharpe as executants. That of Dr. Charles Wood had even more than one expected of freshness and originality expressed in the familiar idiom. That of Mr. Edgar Bainton, based on the subject of Spring, was pleasant and musicianly.

PIANOFORTE RECITALS.

Franck's 'Prelude, Chorale and Fugue' was the chier number in Mrs. Toni Cohen's programme at Æolian Hall on January 24.

Further recitals were given by Mr. Sergei Tarnowsky at Bechstein Hall on January 25 (Russian composers), February 1 and 8 (various), and February 15 (Chopin), when he gave additional proofs of his ability and versatility.

Madame Rose Koenig, the Wagner pianist whose aim is to perform excerpts from the music-dramas on the pianoforte in a way that makes the nearest possible approach to the orchestral colour and balance of the full score, carried out her aim admirably at Leighton House on January 31.

A clever Air and Variations of her own composition was played by Miss Christian Carpenter as part of her pianoforte recital at Æolian Hall on January 31.

Miss Ursula Newton, a pupil of Busoni, played his six Elegies at Bechstein Hall on February 1, without greatly enhancing his reputation as a composer.

On February 5, Mr. Wesley Weyman gave a recital at Queen's Hall, and in MacDowell's Sonata 'Eroica,' and pieces by Schumann and Chopin showed considerable proficiency. César Franck's 'Prelude, Aria and Finale,' and a group of modern English pianoforte works, were on the programme of Mr. James Friskin's recital at Steinway Hall on February 6.

Mr. Leonard Borwick gave a recital at Queen's Hall on February 6, after his return from a tour in Australia and America, where he has won a reputation, hard to dispute, as the foremost English pianist. He played Beethoven's C minor Sonata, Op. 111, in a style that was both arresting and authoritative; and in Bach, Brahms, Chopin, Debussy, and others, his expressive methods varied with thorough adaptability, while his characteristic lucidity remained constant.

On February 7, at Queen's Hall, Mr. Mark Hambourg gave an exhibition of pianoforte playing in which technique was as usual in the ascendant. Expressiveness took second place, but was not entirely in the background. Madame Bloomfield Zeisler, after a long absence from the concert platform, gave a recital at Queen's Hall on February 9. Mr. York Bowen was as brilliant as ever at Æolian Hall on February 10, especially in a group of his own pieces.

Manchester's retired 'slum-pianist,' Mr. Egon Petri, gave on February 10 the first of three recitals at Bechstein Hall, in the course of which he has proposed to play Liszt's 'Années de pèlerinage' from beginning to end. In the first of the three sections he showed a *bravura* style that was well adapted to the music.

Mr. F. S. Kelly, of 'Diamond Sculls' fame, who was well-known in his Oxford days as a pianist, gave a recital at Æolian Hall on February 20, and showed that in the interval he has added maturity to his characteristic refinement.

OTHER RECITALS.

Both as a composer and as a violoncellist Miss Gwenhilda Birkett showed more than ordinary talent at Steinway Hall on January 31. Her works presented were a Sonata in D for pianoforte, played by Miss Dadine Sutherland, and three pieces for violoncello.

A Suite for unaccompanied violin by M. Sauret, which had little to recommend it for public performance, was played by Miss Ethel Barns at a Barns-Phillips concert at Bechstein Hall on February 3.

Miss Jean Sterling Mackinlay went from strength to strength in her recitals at the Little Theatre on February 8 and 15, when she again held her audience in the grip of her emotional expression. The unique attraction offered by her gifts for singing and acting and characterization are now happily receiving the wide recognition they deserve.

At Bechstein Hall, on February 13, Mr. Lennart von Zwegberg strengthened his claims as a violoncellist of high distinction.

A violin recital was given at Æolian Hall on February 15 by Signor Antonio de Grassi, who gave unequal but interesting readings of Glazounov's Concerto in A minor and Schumann's Sonata in D minor.

The successful young violoncellist, Miss Beatrice Harrison, gave further proofs of her prowess and progress at Bechstein Hall on February 15.

The only vocal recitals we have to record this month are those of Mr. Mostyn Bell, a clever and intellectual lieder singer (Bechstein Hall), Miss Ursula Nettleship (Æolian Hall), Mr. Frederick Keel (Æolian Hall). They all took place on February 16.

The first movement of Elgar's Violin concerto was played creditably by Miss Margaret Holloway, accompanied by Mr. Hamilton Harty, at Æolian Hall, on February 18.

Herr Carl Flesch was hailed on his recent English début as one of the world's leading violinists, and no modification of the opinion seemed necessary after hearing his performance of Bach's 'Chaconne' at Bechstein Hall on February 20.

LONDON SUNDAY-SCHOOL CHOIR.

The annual gathering of the London Sunday-school Choir at the Albert Hall took place on February 10 with great success. The combined thousand voices gave sonorous interpretations of Mendelssohn's 'O come, let us worship,' Goss's 'I will magnify Thee,' Roberts's 'Jesu, priceless treasure,' and part-songs under the direction of Mr. William Whiteman; and the orchestra, besides accompanying, played separate numbers under the direction of Mr. Wesley Hammet. The solo singers were Madame Ada Crossley and Mr. Charles Saunders, the organist Mr. H. G. Holmes, and the pianoforte accompanist Mrs. Mary Layton.

Elgar's 'King Olaf' is not easy to present with an exceptionally large choir and an orchestra chiefly composed of amateurs, even when these constitute the Alexandra Palace Choral and Orchestral Society, conducted by Mr. Allen Gill; and the performance given by this body on February 3 was admirable under the circumstances. In a few numbers, such as 'I am the god Thor' and 'As torrents in summer,' it was superb. The soloists were Miss Carrie Tubb, Mr. Daniel Beddoe, and Mr. Bridge Peters.

'The Creation' and Mendelssohn's 'Athalie' were performed at the Horticultural Hall on January 25 by the rapidly-progressing St. Margaret's Musical Society. The soloists were Miss Viola Salvin, Mr. Geoffrey Garrod, and Mr. Bertram Mills, and the Rev. Jocelyn Perkins conducted. The descriptive verses in 'Athalie' were recited by Mr. Charles Fry.

Mackenzie's 'The Rose of Sharon' was an excellent choice for the Brixton Oratorio Concert given on February 4, and it was excellently performed under the direction of Mr. Douglas Redman, with Mr. Welton Hickin at the organ.

Young people were again invited to Steinway Hall on January 27 to hear good music, after having heard all about it from the lips of Mr. Stewart Macpherson. Schubert's 'Unfinished' Symphony, and a Mozart Concerto, with Miss Elsie Hall as pianist, were the chief works chosen for the occasion. Miss Gwynne Kimpton conducted, and the Hon. Norah Dawney contributed songs.

The unexpected pleasure of finding Debussy's Nocturnes on the programme of the Royal College of Music orchestral concert on February 15 was enhanced by the pleasure of hearing a very good performance. The remainder included Brahms's Violin concerto (soloist, Mr. Philip Levine) and Beethoven's fifth Symphony.

The annual 'Burns Night' Concert of the Scottish Clans Association took place at the Albert Hall on January 27 with uproarious success.

Suburban Concerts.

The Dulwich Philharmonic Society turned their attention to light music on February 3 and performed the concert version of German's 'Merrie England,' which was preceded by Eric Coates's 'Miniature Suite' and Massenet's Prelude 'Le dernier sommeil de la Vierge.' Under Mr. Julius Harrison's direction all the melodious and rhythmic properties of German's delightful music were brought out fully, and his efforts were well backed by those of the soloists, Miss Dorothy Crooksmith, Miss Effie Martyn, Mr. George Foxon, and Mr. Julien Henry.

The Lavender Hill Choral Society, which is ably conducted by Mr. George Lane, gave an attractive miscellaneous concert at Wandsworth Town Hall on February 9. The chief work performed, Coleridge-Taylor's 'Bon-bon' Suite, earned an enthusiastic reception that was due both to the music and an excellent performance. The baritone soloist was Mr. Bevington Rosse. The programme included part-songs, violin and violoncello solos played by Mr. Frank Lane and Mr. C. Crabbe, and songs provided by Miss Carrie Herwin and Miss Kathleen Peck.

Mr. Coleridge-Taylor's popular new cantata, 'A tale of Old Japan,' was performed with great success by the Crystal Palace Choral and Orchestral Society on February 10. It drew an enthusiastic reception from a large audience, who were charmed by its picturesqueness, pleasant sentimentality and melodiousness, and interested in its favour by a performance of great vitality and technical facility. The solo parts were adequately interpreted by Miss Mary Leighton, Miss Evelyn Aldridge, Mr. Harold Wilde, and Mr. Julien Henry. Mr. W. W. Hedgcock conducted.

A most successful concert was held at St. George's Educational School, Harpenden, on Saturday, February 10. The programme included two compositions—one for violoncello and pianoforte and one for pianoforte solo—by a pupil of the school, Mr. D. Wright.

A concentrated version of Gounod's 'Faust,' prepared by Mr. Oswald Laston, was performed in costume by the Sutton Choral and Operatic Society, aided by the Croydon Symphony Orchestra, at Sutton on January 17 and 18 and at Croydon on January 20. So great was the success achieved that a repetition was given at Sutton on February 12. The principal parts were taken by Madame Sobrino (Margarita), Mr. Wilfred Virgo (Faust), and Mr. Harry Reynolds (Mephistopheles). Mr. Laston conducted.

The Ealing Philharmonic Society gave a fine performance of 'Judas Maccabeus' at the second concert of their fifteenth season on February 14, under the conductorship of Mr. E. Victor Williams. A special feature of the concert was the excellence of the chorus work. The soloists were Miss L. Evans Williams, Miss Margaret Balfour, Mr. George Brierley, and Mr. Watkin Mills, who were eminently successful. Mr. H. W. Pierce was at the organ. Coleridge-Taylor's new work, 'A tale of Old Japan,' is to be given at the next concert on April 27.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Birmingham Symphony Orchestra gave a popular Saturday night concert in the Town Hall on January 27, which was of more than ordinary interest, inasmuch as an old Birmingham musician, Mr. Fred W. Beard, formerly the conductor and trainer of the now defunct City Choral Society, and conductor of many notable orchestral concerts, happened to be in Birmingham on a holiday visit, having for the last five years established himself at Melbourne (Australia) as organist, teacher and conductor, to which city he returns in April; and his old colleagues invited him to appear once more as conductor on this occasion. He naturally met with an enthusiastic reception, and under his

best he realised excellent performances of Wagner's overtures to the 'Meistersinger' and 'Tannhäuser,' Humperdinck's delightful 'Dream music' from 'Hänsel und Gretel,' and Tchaikovsky's 'Elegie for strings.' He also conducted Schumann's Pianoforte concerto in A minor, the solo-part being played by Mr. Julian Clifford with consummate artistic skill. Mr. Julian Clifford conducted his own overture, 'To the New Year,' a melodious work picturesquely scored. The vocalist was Miss Palgrave Turner.

The Midland Musical Society secured an all-round excellent performance of Handel's oratorio, 'Judas Maccabeus,' at the Town Hall on February 3, especially worthy of record being the impressive singing of the choruses, 'We come in bright array,' 'Hail Judea,' and 'See, the conquering hero comes.' The choir now numbers nearly 300 voices, and is well balanced. The principals were Madame Alice Phillips, Miss Emily Rudge (a new contralto gifted with a deep and rich voice), Mr. Samuel Manders, and Mr. James Pugh. The oratorio was conducted by Mr. A. J. Cotton, who also directed Haydn's Symphony in G.

The third Harrison Concert of the current series attracted a crowded assembly to the Town Hall on January 29. It was of the popular ballad type, and evidently appeared to delight those present, the artists having to respond to ten encores (a record). The soloists were Miss Louise Dale, Madame Ada Crossley, Mr. William Green, and Mr. Thorpe Bates, Mr. Mark Hambourg (pianist) and Mr. André de Ribaupierre (violinist).

The celebrated Rosé String Quartette from Vienna made their first appearance here at Mr. Max Mossel's third Drawing Room Concert of the season, given at the Grosvenor Room, Grand Hotel, on February 8. No finer combination of players has been heard here since the Bohemian Quartet came to us some years ago. The Rosé combination of artists created a remarkable impression by the unanimity of their ensemble, the luscious beauty of their tone, and above all by the artistic refinement and delicacy in their interpretation of Beethoven's String quartet in A major, Op. 18, No. 5. They played also Hugo Wolf's 'Italienische Serenade,' and, with Mr. Mark Hambourg, Brahms's great Pianoforte quintet in F minor, Op. 34, which received a memorable reading.

The New Choral Society, now conducted and trained by Mr. Miller Johnstone, who has lately settled here and has established a 'Conservatoire of Music,' gave a concert in the Town Hall, on February 10, of unaccompanied part-songs. The choir still needs additional tenors to make the balance quite even, and one may justly expect excellent results in the near future. That the choir is well trained was best shown in the refined and highly artistic exposition of MacDowell's 'Barcarolle,' Brahms's 'In silent night' and 'Love, fare thee well,' and Orlando di Lassus's 'Matona, lovely maiden.' Hubert Bath's part-song cycle, 'Voices of the air,' proved a remarkably original and effective composition which one would be glad to hear again. Miss Ada Forrest contributed songs, and Mr. Clarence Raybould accompanied and played solos.

The fifth and sixth Philharmonic Society Concerts of the season were given in the Town Hall on January 31 and February 14 respectively, and were conducted by Mr. Thomas Beecham. At the first concert the principal work given was Brahms's second Symphony in D, Op. 73, first heard in Birmingham in 1892, under the late Sir Charles Hallé, and subsequently at our Triennial Musical Festival in 1894, under Dr. Richter. Mr. Beecham was much more in sympathy with Brahms than with Sir Edward Elgar's second Symphony, the outcome being a performance of much artistic merit, especially as regards the beautiful slow movement and the wonderful 'Allegretto grazioso.' R. Vaughan Williams's 'Norfolk Rhapsody,' founded on English folk-tunes collected at King's Lynn, Norfolk, was a welcome novelty, and so was Berlioz's overture, 'Les francs Juges.' Mr. William Henley, who is the leader of the orchestra, played Tchaikovsky's Violin concerto with freedom, breadth of tone, and facile technique. The great feature of the second concert was the first appearance here of the celebrated Finnish artist, Madame Aakté, in the final scene of Richard Strauss's 'Salome,' preceded by the 'Dance of the seven veils.' She seemed to live the part even on a concert platform, and her glorious voice soared above the tremendous orchestration. The orchestra was greatly augmented to meet the requirements of Strauss's

score, and taking the concert as a whole it was certainly the finest thing Mr. Beecham has so far accomplished in Birmingham. The other orchestral items included Havergal Brian's overture, 'For valour,' a Mozart Minuet for four horns (soli) and orchestra, the Entr'acte from Delius's 'Romeo and Juliet,' the Good Friday music from 'Parsifal,' and the 'Ride of the Valkyries.' The 'Dance of the seven veils' was repeated at the close of the concert.

The Catterall String Quartette gave their third chamber concert of the present season at Queen's College on February 13, realising excellent artistic results with their fine interpretation of Schumann's Quartet in A major (Op. 41, No. 3), Schubert's variations on the 'Death and the Maiden' from the Quartet in D minor, and Debussy's Quartet in G minor, Op. 10. The vocalist was a young débutante, Miss Bergitte Blackstad, the possessor of a rich and powerful contralto voice.

Mr. Coleridge-Taylor secured a veritable triumph with his new cantata 'A tale of Old Japan,' given by the Birmingham Festival Choral Society in the Town Hall on February 15, under the composer's direction. His appealing and effective setting of Alfred Noyes's touching poem is just the thing to create popularity, for here all is clear, telling and deeply interesting, and can be understood by the masses. His part-writing is always grateful, and in his orchestration he seems more than ever to have embodied some fascinating touches of local colour which is always a characteristic feature of his art. The performance, especially the work done by the orchestra, was excellent, and the principals—Miss Perceval Allen, Miss Grainger Kerr, Mr. Frank Mullings and Mr. Herbert Brown—rendered valuable service. At the close Mr. Coleridge-Taylor was the recipient of quite an ovation. Dr. Sinclair conducted the rest of the programme, which comprised Wesley's 'In Exitu Israel,' performed with superb tone-power, and Beethoven's monumental 'Choral Symphony,' in which the choir seemed to surmount the trying difficulties with remarkable effect.

The Birmingham Choral Union gave in the Town Hall, on February 17, under Mr. Thomas Facer's conductorship, Coleridge-Taylor's 'Hiawatha' Trilogy, a work that always attracts a crowded popular audience. The best performance was centred in the second and third sections of the cantata, the first somewhat lacking colour and proper accent. The principal artists—Miss Eva Rich, Mr. John Booth and Mr. Thomas Howell—did admirably, and Mr. C. W. Perkins gave effective help at the organ.

BOURNEMOUTH.

The second half of the Symphony Concert season is now well on its way, and there bids fair to be no abatement of interest on the part of the public, or decline in value as regards the concerts, from that which prevailed in the earlier portion of the series. A conspicuous date was January 25, when the thousandth symphony concert was given by the Municipal Orchestra. Mr. Godfrey has been the conductor from the very beginning, and it is a record of which he may well be proud. The programme on January 25 consisted of Weber's 'Jubilee' Overture, Brahms's Symphony in D, F. H. Cowen's Concertstück for pianoforte and orchestra, in which the solo part was played by Mr. Julian Clifford, and a new Suite entitled 'Sea-fancies,' a very pleasing work by Bournemouth's premier composer, Dr. H. Holloway. At the remaining concerts of the month there were performances of Symphonies by Mozart (in E flat), Ernest Bryson (Symphony No. 1), Schumann (No. 4, in D minor), Beethoven (the 'Eroica'); and the Concertos and soloists comprised Saint-Saëns's Violin concerto in B minor (Mr. Spencer Dyke), Popper's Violoncello concerto in G (M. Jos. Zeclander), Tchaikovsky's first Pianoforte concerto (Miss Tina Lerner), and Max Bruch's Violin concerto in G minor (Miss Marjorie Hayward). Among other attractive items brought forward may be mentioned Humperdinck's 'Die KönigsKinder' Overture, Lalo's 'Le Roi d'Ys' Overture, Mozart's 'Il Seraglio' Overture, two of William Wallace's symphonic poems—'The passing of Beatrice,' and 'Villon'—Dr. J. Lyon's Suite 'The miracle of the Roses,' Hamilton Harty's Comedy Overture and 'With the Wild Geese' tone-poem, and Percy Pitt's 'English' Rhapsody. All these modern British works were conducted by their respective composers.

That section of the public that boasts a preference for music of a more miscellaneous character has had its taste gratified by visits from Madame Alice Esty (orchestral concert); Mr. and the Hon. Mrs. Julian Clifford (orchestral concert); Mr. Herbert Fryer; Mr. Charles Saunders, Mr. Watkin Mills and party; Miss Louise Dale, Lady Maud Warrender, the Earl of Shaftesbury, and Mr. Pedro de Zulueta (orchestral concert); Madame Aino Ackté, and Mlle. Tosca di Benici and Miss Marjorie Hayward.

A much-needed want in this musical centre has been supplied by the opening of the Bournemouth School of Music. The institution is under the direction of Mrs. Farnell-Watson and Mr. Hamilton Law, and provides opportunities for expert instruction in all branches of music. Mrs. Farnell-Watson, who is the local representative of the Tobias Matthay Pianoforte School, is one of the leading pianists in the neighbourhood, and Mr. Law (who studied composition and singing under Sir Charles V. Stanford and Signor Garcia respectively, at the Royal College of Music, for a period of close upon six years) is not only an active composer and successful teacher, but also a musical critic and a writer upon subjects connected with the art generally.

BRISTOL.

The thirty-first annual concert of the Clifton Choral Society was held at Redland Park Hall on January 30, and a large audience was attracted. The works given were J. L. Roedel's cantata, 'Mary Stuart,' and H. J. Edwards's motet, 'Praise to the Holiest,' with a miscellaneous selection. The principal vocalists were Miss Hilda Blake, Miss Gladys M. Dyer, Miss M. C. Dennis, Mr. Lionel Venn, and Mr. Lionel E. Doré. Mr. Harold Bernard held the principal violin, Mr. Gilbert Burchill was at the organ, and Miss Hettie Applegate at the pianoforte. Mr. A. Ernest Hill (organist of St. John's Church) directed the performance with ability.

On January 31 the Bristol Symphony Orchestra gave a concert at the Victoria Rooms, and under the direction of Mr. Frank S. Gardner satisfactory interpretations were afforded of several interesting compositions. The principal productions were the first movement of Beethoven's Violin concerto (Mr. Otto Milani, soloist), and the same composer's Symphony No. 7, in A major (Op. 92). Other features were Mendelssohn's 'Ruy Blas' Overture, 'Danse Macabre' (Saint-Saëns), 'Praeludium' (Jarnefeldt), and Völkman's Serenade for strings and violoncello (soloist, Mr. Percy Lewis). The leader of the orchestra was Mr. Maurice Alexander. At intervals songs were given by Miss Winifred Thomas.

The Bristol Royal Orpheus Glee Society held their annual Ladies' Night on February 15 at Colston Hall, and there was a large attendance. Under the capable direction of Mr. George Risley, a well-arranged programme of old and new compositions was performed most effectively. The following pieces had not before been given by the Society:—'The little Sandman' (arranged by John E. West), 'Let maids be false, so wine be true' (Sir G. C. Martin), 'The land of the leal' (arranged by H. Elliot Button), 'Lullaby' (C. Lee Williams), and 'Alexander' (Dr. A. H. Brewer). The soloist was Mr. Lloyd Chandos, who took part with the choir in 'I know an eye' (F. X. Chwatal), 'Wake, my fair one' (Gotthard), 'Italian salad' (Genée), and 'Serenade' (F. Abt). These and others which have from time to time been included in the Society's schemes were highly appreciated by the audience.

DEVON AND CORNWALL.

THE THREE TOWNS.

Plymouth Orpheus Male-Voice Choir contributed largely to a concert given on January 24 on behalf of Police charities, singing in a manner creditable to themselves and their conductor, Mr. David Parkes. Choruses from Handel, Haydn, Weber, Weekes, and Mascagni were sung on January 31, by a choir of 120 voices, with orchestral support, in the United Methodist Free Church at Plymouth, Mr. R. Lang conducting. The performance was spirited and excellent

in tone and rhythm. The King Street Wesleyan Choir gave another of their excellent concerts of part-songs on January 31, conducted by Mr. H. Woodward, and assisted by the Devonian Quartet. The Plymouth Guildhall Choir gave two very fine performances of 'The Dream of Gerontius' on February 3. Mr. H. Moreton, borough organist and conductor, achieved a triumph, having trained the choir to a pitch of exceptional accuracy and artistic expression, and having an excellent band led by Mr. Alexander. The principal vocalists were Miss Alice Lakin, Messrs. H. Turnpenney and R. Chignell.

At their third (of the series) chamber concert on January 31, the Misses Smith had the assistance of Miss May Mukle (cello) and Miss Dorothy Silk (soprano) and Mrs. H. R. Freeman (cello). The Phantasia in C minor pianoforte trio by Frank Bridge closed a programme of vocal and cello solos given respectively by the two visiting artists.

Elgar's Suite for orchestra, 'Dream-children,' was an interesting number in the programme of Mr. R. G. Evans's symphony concert on February 7, the 'Unfinished' Symphony of Schubert being included; and Mr. Newton's symphony orchestra played the 'Ocean' Symphony of Rubinstein at Stonehouse on February 20.

DEVONSHIRE TOWNS.

Ridgway Wesleyan Choir sang 'The Feast of Belshazzar' on January 24, conducted by Mr. Goad; and on February 7 Ottery St. Mary Choral Society were assisted by Miss Pender-Cudlip and Mr. A. G. Wills in singing 'The Revenge' and part-songs, conducted by Mr. Stanley Chipperfield. 'The Holy City' (Gaul) was efficiently performed by the Society at Bovey Tracey on February 15, conducted by Mr. W. Back.

The Haydn String Quartet played the Beethoven C major, Op. 57, No. 3, and the Brahms C minor, Op. 51, No. 1, at Torquay on January 25, at their seventeenth concert.

CORNWALL.

The young and enterprising Choral Society conducted by Rev. C. C. C. Bosanquet at Linkinhorne must be encouraged by mention—somewhat belated—of their performance on January 4 of the cantata 'Noel-tide' (Facer) and part-songs. The fine choir of the Bodmin Philharmonic Society gave a highly creditable performance of 'King Olaf' on February 7, conducted by Mr. R. R. Glendinning. On February 8, Charlestown Choir gave a programme of part-songs, conducted by Mr. C. L. Forrester. Mr. H. M. Lamerton's Choral and Orchestral Societies at Bodmin performed 'King Harold' (Cunningham Wood) on February 14, with miscellaneous choruses. On the same date Mrs. Chris Rawling's singing-class gave a programme of part-songs and choruses, with assistance from a choir of male voices, at Saltash. 'The Pied Piper of Hamelin' was sung by Callington Choral Society on February 15, under the direction of Mr. H. P. Giles, assisted by a small orchestra.

Eighteen competitors were heard in an instrumental solo contest at St. Austell on February 17, Mr. J. G. Judd being the judge, and Mr. E. Osborne (euphonium) gaining the first prize.

Organ recitals were given respectively at Falmouth Wesleyan Church, on February 5, by Mr. J. H. Williams, of Truro; at Falmouth Parish Church, on February 14, by Mr. Ewart West; and at Fowey, on February 15, by Dr. H. Walford Davies.

DUBLIN.

The Royal Dublin Society chamber music recitals have maintained their interest. On January 29 Miss Annie Lord, a talented local pianist, supplied the programme.

On February 5 the Rosé Quartet were to have played here for the first time, but the indisposition of the leader prevented them, to the great disappointment of local musicians. On February 12 the Brodsky Quartet, assisted by Dr. Esposito, gave a fine performance of César Franck's Quintet in F minor—the first performance in Dublin of this great work.

On February 16 Dr. Esposito gave a pianoforte recital and played his own 'Three Ballades' (Op. 59)—a finely-conceived trio of pianoforte pieces—and Chopin, Op. 58.

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The Sunday Orchestral Concerts, of which three were given after the vacation, were brought to a close for the season on February 4 with Beethoven's eighth Symphony in F. The soloists were Miss Queenie Eaton (vocalist) and Dr. Esposito (pianist). The programmes of the other two included Beethoven's seventh Symphony and Wagner's 'Siegfried Idyll.' The soloists were Mr. Gerald Murphy and Miss Edith Mortier, Mr. Clyde Twelvetees (violin), and Herr Adolf Wilhelm (violin).

On February 5, Mr. Cormac O'Shane, a local bass singer, who has been studying in Italy for some time, made a successful debut in the Theatre Royal. He had the valuable co-operation of Madame Wilna, Madame Kirkby Lunn, Mr. Joseph O'Mara, Mr. Clyde Twelvetees (violin), and Mr. Hamilton Harty at the piano. On February 13, in the Rotunda, the Commercial Rowing Club gave a concert at which Miss Amy Castles and Mr. Wilfrid Douthitt (two of the greatest 'draws' locally) appeared.

On February 15 in the Gaiety Theatre, the Dublin Orchestral Society gave the first concert for the season. Dr. Esposito, as usual, conducted the following programme: Beethoven's 'Prometheus' Overture; Brahms's Symphony No. 3, in F; Wagner's 'Klingsor's magic garden' (Parsifal); Bizet's 'L'Arlesienne' Suite, No. 1.

On February 9, Their Excellencies The Lord Lieutenant and the Countess of Aberdeen distributed the prizes to the students of the Royal Irish Academy of Music in the Antient Concert Rooms, and there was also a students' concert.

On February 21, Miss Mabel Lander (piano) and Mr. Joshua Watson (violin) gave a recital at the Antient Concert Rooms. The programme included Brahms's Sonata in D minor, and solos for each artist.

EDINBURGH.

At the tenth of the Paterson Orchestral Concerts, which took place on January 22, the event of the evening was the superb performance by M. Zacharewitsch of the solo part in Elgar's Violin concerto. Under M. Mlynarski's skilful direction, the orchestra, by giving an absolutely inapproachable rendering of the beautiful orchestral score, fairly shared the honours with the soloist. The presentation of this notable addition to concerted music created a profound impression, and at its conclusion M. Zacharewitsch had to respond to numerous recalls. The purely orchestral numbers were Schubert's 'Rosamunde' Overture, Noskovski's symphonic poem 'Die Steppe,' and Goldmark's 'Im Fruhlung' Overture.

At the last concert, on February 5, Miss Lucy Gates was the vocalist, and fairly captivated the audience by her brilliant singing of the 'Mad Scene' from 'Hamlet' (Ambroise Thomas) and the Mozart-Adam 'Bravura Variations.' The orchestral items included fine performances of Beethoven's 'Eroica' Symphony, Spohr's 'Jessonda' Overture, Granville Bantock's Comedy Overture, 'The Pierrot of the Minute,' and the overture to 'Die Meistersinger.'

In aid of a local charity, Mrs. Alexander Maitland's choir and orchestra gave a most enjoyable concert in the Music Hall on January 20. The works performed comprised compositions by Bach, Brahms, Beethoven, and Henschel, and throughout the evening the choir sang with a degree of culture and refinement which left little room for criticism. Mr. George Henschel gave great pleasure to the audience by his singing of songs by Loewe, Schubert, Schumann, and others.

In the University Music Class-room on January 31, the third of Professor Niecks's Historical Concerts was given before a crowded audience. The programme was devoted to performances of Quintets for clarinet and string quartet by Mozart, Weber and Brahms. Mr. R. D. M'Haffie (clarinet) and the Verbruggen Quartet were the performers. At the fourth concert on February 7, the programme took the form of a recital of organ music by Mr. Edwin H. Lemare, the eminent organist and composer. The programme included compositions by J. S. Bach, Mendelssohn, Rheinberger, Guilmant, Widor, and Lemare, and in these the performer had ample opportunities in which to display his masterly command of the resources of the instrument.

The second of the Millar-Craig String Quartet Concerts took place in St. Andrew's Hall on February 2. The

outstanding feature was an exceptionally well-balanced performance of César Franck's Pianoforte quintet in F minor, in which Miss Jean Buchanan played the pianoforte part in a most praiseworthy manner.

Under the management of the Concert School Committee, a concert for young people was given in the Queen's Hall on February 9. The performers were the Verbruggen Quartet, Miss Ailie Cullen (piano), and Mr. R. D. M'Haffie (clarinet). Professor Niecks as usual prefaced each number with interesting explanatory remarks, and the concert gave evident enjoyment to the large audience.

At a meeting of the Edinburgh centre of the National Song Society, held in the Goid Hall on February 9, Mr. Alan Reid delivered an interesting lecture on 'Allan Ramsay and his songs.' In the course of his lecture, Mr. Reid discussed Ramsay's work as an editor, restorer, and song-writer. Vocal illustrations were contributed by the lecturer, Mrs. Rodger, Miss Reid, and Miss Justice. The accompanist was Mrs. Plenderleith.

GLASGOW.

The first of Mr. A. M. Henderson's chamber concerts on January 25 took the form of a pianoforte and vocal recital with the concert-giver as solo pianist and Mr. George Henschel as solo vocalist. Mr. Henschel's inimitable singing of no fewer than fourteen songs somewhat dwarfed the instrumental programme, which included compositions by Bach, Brahms, Schumann, Rachmaninoff and Scharwenka. One of Mr. Henderson's most successful performances was that of five of Bach's organ choral preludes transcribed for pianoforte by the performer.

At the Choral and Orchestral Union's twelfth concert on January 23, Elgar's Violin concerto was performed for the first time here, Mr. Zacharewitsch giving a highly emotional reading of the solo part. Two other novelties found a place on the programme—a symphonic-poem, 'The Steppe,' by Siegmund Noskovski, and Goldmark's Overture, 'In the Spring.'

On January 30, the Choral Union sang the Easter Scene from 'Cavalleria Rusticana,' Elgar's 'Bavarian Highlands,' and Beethoven's Choral Symphony. In the first of these the performance was somewhat unsatisfactory, the choir failing to keep in tune, but they recovered themselves and gave a spirited reading of the Elgar numbers as well as achieving some success in the Choral Symphony. The solo music was sung by Misses Alice Prowse and Effie Martyn, and Messrs. Henry Brearley and Wilfrid Douthitt. The Scottish Orchestra, under Mr. Emil Mlynarski, played the instrumental part brilliantly. The last Classical Concert, on February 6, was one of all-round excellence. The programme included Glazounow's sixth Symphony, Sullivan's 'In memoriam' Overture, the overture to 'Die Meistersinger,' and a most attractive novelty in the form of Bantock's Fantastic-poem, 'The Pierrot of the Minute.' The admirable singing of Miss Lucy Gates charmed the audience. By the kindness of the management of the Choral and Orchestral Union, the senior classes and junior students attending public schools in the north-western district were invited to a concert by the Scottish Orchestra on February 3. The programme was on popular lines, ranging from the overture to 'Egmont' to a Scottish 'Reel.' It was curious to observe that the numbers best received were those which made the strongest rhythmic appeal, although Handel's well-known Largo in G was encored, possibly because of the fine climax in which the organ supplemented the full orchestra. Altogether the concert was a complete success, and was thoroughly enjoyed by the young people, to most of whom an orchestral performance was a new experience. The closing concert of the season—the annual plebiscite—took place on February 10, when the programme included those hardy annuals without which no plebiscite concert would be complete. The audience was enormous in dimensions and enthusiastic in character, and at the close of the performance Mr. Mlynarski and the Orchestra received an ovation.

The Bach Choir gave a very interesting chamber concert on February 8. The choral numbers were that delightful cantata, 'Phœbus and Pan,' and two national choruses, and the instrumental programme comprised pianoforte solos (excellently played by Mr. Hyllested-Holme), a Suite in C

for violoncello solo (Mr. John Linden, soloist), and a Sonata in D major, for violoncello and pianoforte (Mr. Linden and Mrs. Mather). On February 13, the choir of St. Mary's Cathedral, under Mr. G. T. Pattman, made a new departure by giving a secular concert in the Queen's Rooms. Among the most effective of the concerted pieces on the programme were Dr. Walford Davies's clever setting of some nursery rhymes, and Sullivan's 'O Gladsome Light.' Members of the Choir contributed solos and duets, and Mr. J. Connell shared with Mr. Pattman the duties of accompanist.

Two local choirs—the Glasgow Choral Union under Mr. Henri Verbruggen, and the Orpheus Choir, under Mr. H. S. Robertson—are to try their strength at the great Festival to be held in Paris at Whitsuntide. Their fortunes will be followed with keen interest.

GLOUCESTER.

The members of the Gloucester Orpheus Society gave their fourteenth annual concert at the Shire Hall, Gloucester, on Thursday evening, February 8, and by general consent the event may be written down a brilliant success. There are not many Societies of the size and comparative youth of the Gloucester Orpheus which could afford sufficient 'expense of spirit' to introduce no less than six new numbers in a single evening, and, further, be able to boast that all six were the productions of local or neighbouring composers. While it is a feature that several novelties are heard at each concert, the compositions of the older masters and favourites heard on previous occasions are not neglected. If the Society did not over-top their previous best form, they certainly equalled anything they have hitherto attained. Their singing was hearty and wideawake, and as crisp in attack and in finish as ever, and their pianissimos exquisite. The new contributions of the Society were as follows:—Elgar's 'Feasting, I watch'; Parry's 'That very wise man, old Esop, said'; 'A Lullaby' and 'Ware Wire,' by Mr. C. Lee Williams, and Dr. A. H. Brewer's 'The Lass of Richmond Hill' and 'Alexander.' The soloists engaged were Miss Edith Evans and Mr. Thorpe Bates. Mr. C. Lee Williams conducted his own compositions, the remainder being in the hands of the painstaking conductor of the Society, Dr. Brewer, to whom much of the success of the concert was due.

The smaller Gloucestershire Choral Societies are doing excellent work. On February 15 the Stroud Society, under the enterprising direction of Mr. S. Underwood, gave a most successful performance of Brahms's 'Requiem.' The band and choir (both augmented from Gloucester) numbered 170 performers. Mr. W. H. Reed led the band, which also played Schubert's 'Unfinished' Symphony. Miss Alice Baxter and Mr. W. Higley were the soloists.

The chief piece in the programme of the Longhope Choral Society, at their concert on February 16, was Stanford's 'Revenge,' which was sung with fine spirit. The conductor and trainer of this flourishing Society is Mr. A. P. Porter, deputy-organist of Gloucester Cathedral.

The second of the three concerts of the season of the Gloucester Choral Society was given in the Shire Hall, Gloucester, on February 19, before a large audience. The soloists were Miss Amy Simpson, Mr. Downing, and Mr. W. H. Squire (violin). The part played by the members of the Society itself was most interesting. The choir sang Parry's 'Blest pair of Sirens,' the whole set of Brahms's Liebeslieder (eleven in number) for pianoforte duet and voices, and Elgar's Motet for six voices, 'Go, song of mine.' Dr. A. H. Brewer conducted, and Mr. A. P. Porter and Mr. C. Organ accompanied.

LIVERPOOL AND DISTRICT.

The outstanding feature of the eighth concert of the Philharmonic Society on January 23 was the masterly performance by Mr. Leonard Borwick of the solo part in Brahms's Pianoforte concerto No. 2, in B flat, Op. 83. The performance, conducted by Sir F. Cowen, was one of interest and dignity, as was also the interpretation of Beethoven's fourth Symphony, and another example of immortal music—Mendelssohn's overture, 'A Midsummer Night's Dream.' The vocalist, Mlle. Wilna, sang with success. The choir

had their single opportunity, of which they availed themselves *con amore*, in Max Bruch's Hebrew melody 'On Jordan's banks.'

Mr. Coleridge-Taylor's 'A tale of Old Japan,' which was produced by the Philharmonic Society on February 6, is a beautiful work which fully sustains the composer's reputation. He has attained an even surer touch of constructive thought, emotion and expression, shown both in the lighter and graver measures of the graceful poem by Alfred Noyes, which deals with the old story and tragedy of unrequited love. Whether in the lyrical features, musical narrative, or dramatic possibilities of the poem, the composer has admirably succeeded. His music is sweet and sustained in its flow, and while he does not seek after novel forms of expression, the suggestion of newness, especially in the harmonic treatment, is delicately present. Written for four solo voices, chorus and orchestra, the music is remarkable for local colour without obvious recourse to the Japanese scale. The orchestral part is inventive and resourceful, and while the leit-motif is not adopted there is one little roguish, wistful figure of which significant use is made, firstly in the prelude and lastly in the tragic closing bars, where it conveys a sense of sadness and desolation. The vocal solos are not detachable, and the singers together with the choir take their part in the narration. The chorus music evidently attracted the singers, and the choir sang extremely well throughout. The vocal principals were Miss Perceval Allen, Miss Phyllis Lett, Mr. Lloyd Chandos, and Mr. Frederic Austin.

Sir Frederic Cowen also conducted a first performance here of Debussy's 'Blessed Damsel,' a choral work dating from 1886, when the composer held the famous *Prix de Rome* scholarship. It is a sufficient commentary on the rate of recent musical development, and upon what Wagner termed 'the illimitable cultivability of the ear,' that the work was heard in Liverpool on this occasion with attention and appreciation.

At their concert on January 16, the Akeroyd Symphony Orchestra played a Wagner selection which included the four well-known overtures and 'Lohengrin's Narration,' well sung by Mr. Maurice D'Oisly. In Viextemps's Violin concerto in E, Op. 10, Mr. Rodian Mendelevitch displayed more digital skill than strength of tone. At the sixth concert, on January 30, Mr. Akeroyd conducted a steady performance of the C minor Symphony, and novelties heard with approval included Bantock's quaint and original Oriental dances—(1) 'Snake'; (2) 'Veil'; (3) 'Dagger'; and Sibelius's Suite, 'Karelia.' The vocalist, Miss Edith Evans, was specially successful in singing Weber's trying 'Ocean, thou mighty monster.'

To the Societa Armonica belongs the credit of introducing to Liverpool an orchestral work by Max Reger, whose Serenade in G, Op. 96, in four movements, was played at their concert on January 27. The work is one of great musical beauty, and came as a surprise to those who had hitherto associated Reger with dryness. This particular work shows inspiration as well as masterly technique. Another novelty of quaint charm was Maurice Ravel's 'Pavane pour une Infante défunte.' Miss Nelly Briercliffe was an acceptable vocalist, and Miss Mary McCullagh exhibited skill and taste in playing Saint-Saëns's Violoncello concerto in A minor. Mr. V. Akeroyd conducted.

The Welsh Choral Union were assisted by Madame Clara Butt, Mr. Kennerley Rumford, and Mr. Zacharewitsch (violin) at their concert on February 3. Chorally the programme gained distinction by the fine singing of Bantock's 'On Himalay,' Morley's 'Fire, fire my heart,' Elgar's 'Lullaby' and 'The Dance' ('From the Bavarian Highlands'), and Harry Evans's new arrangements of two Welsh airs for chorus and orchestra, 'David of the White Rock,' and the Welsh National Anthem, 'Land of my fathers,' during which the immense audience stood. On this occasion Mr. Harry Evans also showed resourceful orchestral command in the 'Oberon' Overture and Schubert's 'Unfinished' Symphony.

The social evenings of the Rodewald Concert Club continue in favour. The music on January 29 was provided by the Rawdon Briggs String Quartet, an excellent combination of skilled players. On February 12 the 'O.M.' Male-voice Choir sang, conducted by Dr. S. B. Siddall, of St. Helens, and two young leaders among local pianists,

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Mr. Frederic Brandon and Mr. Douglas Miller, played Max Reger's Variations and Fugue on a theme by Beethoven, Op. 86, 'Une Nuit sur le Mont Chauve' (Moussorgsky), and Elgar's 'Weary wind of the West,' and Brahms's 'Dance of Dithulha.' The conductor was Mr. Arthur Davies. Another local Society, the Walton Philharmonic, eighty voices strong, gave a credible performance of Elgar's attractive 'Banner of St. George,' on January 18, with Madame Cairns Owen and Mr. G. R. Barnett as principals. The accompaniments were sustained by Mr. Branscombe (pianoforte) and Mr. C. Collins (organ), and Mr. Albert Owen conducted.

Mr. Percy Harrison provided a generous array of first-class talent for his third concert on January 31. The artists included Miss Louise Dale, Madame Ada Crossley, Mr. William Green and Mr. Thorpe Bates. Mr. Mark Hambourg was the pianist, and M. de Ribaucourt the violinist. The musical recital given on February 8 by two gifted and highly-trained young artists, Miss Teresa Amali (mezzo-soprano) and Mr. Douglas Miller (pianist), deserves recording in terms of appreciation and encouragement.

Recent lectures on musical subjects have included 'Chamber music,' by Mr. Raymond Tobin, on January 30, and 'The rise of Oratorio,' upon which Mr. Albert Workman lectured to the local section of the I.S.M. on February 10.

The Liscard Orchestral Society, a powerful combination conducted by Mr. Philip Smart, gave a successful concert on February 10, at which Mr. Walter Hatton played Böellman's Symphonic variations for 'cello, Op. 23, and Madame Naomi Bell sang.

The West Kirby Choral Society gave evidence of Dr. W. B. Brierley's able direction of good material on February 12, performing Elgar's 'The Black Knight,' Walmisley's madrigal, 'Sweete Floweres,' and Stanford's pastoral, 'Shall we go dance?' Mendelssohn's Violin concerto was cleverly played by Miss Dorothy de Vin, accompanied by the excellent small orchestra led by Mr. A. Ross. The vocalist was Mr. Charles Tree.

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note-perfect, not to mention any other refinement of good choral singing. The choir went through the trying ordeal with considerable courage, but the results in the first two movements were nearly chaotic at times. The Scherzo for women's voices, comparatively simple in design as it is, produced better singing, and the applause seemed to nerve everybody for the big final movement (only published at the beginning of December), and oddly enough this very exacting section was sung with greater freedom than anything else. In this first performance there were only fugitive glimpses of the many wonderful beauties embedded in the Symphony. Moderately sung as it was, the composer's ideas were clearly possible of realisation, and it is not to be doubted that another few years will make 'Atalanta' as possible of attainment as has been, say, 'Gerontius'; to some extent a technique will have to be evolved, but our choirs to-day are much better fitted to tackle the difficulties of Bantock's idiom than they were in 1901 to face Elgar's (then) new type of choral expression. Report has it that the Hallé Choir will repeat the work next autumn, after devoting further rehearsals to its more complete preparation.

Of the very young conductors who have appeared this winter none has excelled Ossip Gabrilovich, the one time pianist. Only twenty-six years of age, he has studied under Nikisch, and has the makings of a really first-class conductor. Not even his great exemplar surpasses him in rhythmical strength and beauty; on February 1, he conducted Beethoven's 'Coriolan,' the 'Pathetic Symphony,' a Grétry-Mottl ballet-suite (Céphale et Procris), and Liszt's 'Les Préludes,' entirely from memory, and in the last obtained a sublimity of effect that even Richter might have envied. The attitude of our Hallé audience towards Liszt's music has been one of the curiosities of the season. Hitherto his works have been received quite tepidly; now, no work of his this season but has had quite an ovation. There can be no doubt than Hans Richter sowed the seed of this revival.

On February 8, Sir Frederick Bridge conducted a performance of 'Elijah' that was very well received; the singing of Mr. Herbert Brown in the part of the Prophet was conspicuously good.

The Hallé concert conducted by Sir Henry Wood on February 15, brought us Saint-Saëns's third Symphony (never before heard here), and two novelties of slender proportions in Balfour Gardiner's 'Shepherd Fennel's dance,' and Georges Enesco's 'Roumanian Suite.' Some felt these sparkling miniatures hardly consorted with the stately dignity of Hallé traditions; criticise as folks may, there is no gainsaying the fact that the Hallé audiences have been more 'live' this season than since the earlier days of Richter's conductorship, and Wood has played no small part in wakening us up. Miss Muriel Foster at the last moment was unable to come, and her place was filled by Miss Doris Woodall, one of the best exponents of the rôle of 'Carmen' ever heard in Lancashire; another and quite unexpected side of her art was revealed in very illuminating performances of German lieder.

For some weeks past there have been vague rumours of a fresh series of orchestral concerts: the Manchester Musical Society had been mentioned in such a connection, but on February 19 the important announcement was made that, commencing next season, Mr. Brand Lane had arranged for Sir Henry J. Wood to conduct a series of Saturday and Monday evening concerts on the lines of the Queen's Hall 'Promenades,' having at his disposal a band of about eighty players. Thus, whilst it may be a matter of some regret that Sir Henry J. Wood is not associated with our premier organization, it is gratifying to know that his stimulating influence will not be lost to South Lancashire.

A concert of quite unusual interest was that given on February 7, in aid of the Distressed Foreigners' Fund; the Manchester Orpheus Society, as the recipients of very marked favours on the occasion of their Rhineland visit last Whitsuntide, gave of their best. Brahms's 'Alt-Rhapsodie' was the most extended work; here again illness played havoc with the solo arrangement, Miss Myra Dixon being unavoidably absent. At twenty-four hours' notice Madame Gertrude Brooks stepped into the breach, and must be congratulated on her preparation of such a work in so short a time. This performance was somewhat in the nature of a 'trial run' for the London Queen's Hall Orchestra's symphony concert on February 19, and it is gratifying

to find other opinions on the choir's merit in this work abundantly confirming one's own. As showing the grip of Bantock's most advanced choral work on an average audience, it should be noted that 'Lucifer in Starlight,' so superbly sung by Mr. Nesbitt's men, was encored, and still more enthusiastically received on its repetition. Mr. George Parker, a fine bass singer of Manchester Cathedral, also sang on this occasion with great distinction. He goes shortly to Westminster Abbey.

Music played an unusually important part on the occasion of the festivities in Manchester in connection with the Kaiser's birthday. Wolf-Ferrari's operetta, 'Susannen's Geheimnis,' was given in German, the title-rôle being taken by Miss Theresa Schlagintweit, and Mr. George Parker playing the suspicious husband, Graf Gil.

Two concerts of chamber music, on January 31, were of unusual interest. In the afternoon, at the Gentlemen's Concert, Dr. Theo. Lierhammer sang a severely-chosen set of Schubert and Brahms songs. Perhaps his style gravitates naturally towards the sombre; but although this recital seemed somewhat restricted in its scope, there was much to admire.

The evening's Brodsky Quartet concert brought a new Octet for strings in A major, written by Mr. F. Bonavia without the usual Scherzo. As previously remarked here, this composer's art is full of subtle, elusive fancies, possibly lacking that unity in variety which the perfect art-form must have: a string-player himself, it was to be expected that the work would prove grateful to the performers.

The Burnley Vocal Society varied its usual procedure by allowing the Hamilton Harty Wood-wind Quartet to take the principal burden at their concert on February 6. Quintets by Mozart and Beethoven, and the Brahms Sonata in E flat for clarinet and pianoforte (with Mr. Harty), were the chief instrumental items, although a Reverie for horn by Glazounov proved a perfect gem. Mrs. Swinton was the vocalist, and the choir performed Elgar's 'From the Bavarian Highlands' choral songs.

NEWCASTLE-ON-TYNE AND DISTRICT.

Beethoven's 'Missa Solennis' has never been heard hitherto in this district, so that much interest attaches to the announcement that this great work will be given at the second concert of the Choral Union next season. Granville Bantock will reappear at the first, and conduct Part I of 'Omar Khayyam,' and the 'Dante and Beatrice' symphonic-poem. Three 'Celtic Sketches' were played by the Philharmonic Orchestra on February 1. They are from the pen of the conductor, Mr. E. L. Bainton, and are based on the idylls of Fiona MacLeod. They are entitled 'Sea-Sorrow,' 'Sea-Rapture,' and 'Pharais.' The first is the most original, and is a fine lament of haunting melancholy. The second is less convincing, but the third, an impression of the Celtic Paradise, contains some impressive climaxes. They are among the best works this composer has yet produced, and point an advance in the emotional nature of his conceptions. Mozart's 'Jupiter' Symphony was perhaps played the least sympathetically of all the other items. The 'Peer Gynt' Suite, and three widely-differing overtures—Cherubini's 'Anacreon,' Dvorák's 'Carnival,' and Wagner's 'Meistersinger'—completed a programme which reflected credit on the men and on their chief.

There are three chamber concerts to record, one to the account of each of our local Societies. The Sevcik Quartet gave brilliant and incisive readings of an interesting Quartet by Glazounov, Op. 64, No. 4, Smetana's great 'Aus mein Leben,' and Haydn's Op. 77, No. 1. A fine concert was marred by a wholly inappropriate selection of songs. Mr. Friskin exhibited his splendid pianoforte technique in Franck's beautiful 'Prelude, Aria and Finale' and two modern British works by the performer and Frank Bridge at the Newcastle Musical Society's concert on January 31. He also, with Mr. Alfred Wall, gave flawless performances of pianoforte and violin sonatas by Beethoven and Brahms. Mrs. George Dodds sang with taste. The Langley Mukle Quartet suffered from a too prominent and forceful first violin in their performance of Beethoven's late E flat and Mozart's D major Quartets at the last concert of the Classical Concert Society on February 5. Miss Mukle played finely

Schumann's dull 'Stücke im Volkston' for violoncello, and Miss Dorothy Silk sang some Italian arias and a group of Wolf songs with perfect limpidity of voice in the one set, and earnestness and intellectuality in the other.

On Friday, February 2, a miscellaneous concert was provided for Mr. Harrison's subscribers.

NOTTINGHAM AND DISTRICT.

The Long Eaton Orchestral Society gave their second concert of this season on February 6, when the programme included the 'Ruy Blas' Overture (Mendelssohn), the first movement of Beethoven's fourth Symphony, Elgar's 'Bavarian Dances,' 'Minuet d'amour' (Cowen), and the introduction to Act III. of 'Lohengrin' (Wagner) for the orchestra, which gained great credit for the Beethoven work. Miss Emily Breare and Mr. Morgan Kingdon contributed vocal items, and Mr. Jacques Renard 'cello solos. Mr. Mountney and his fellow-workers are to be congratulated on the result of the season's efforts.

Granville Bantock's 'Omar Khayyam' was produced for the first time at Nottingham on February 8, at the Sacred Harmonic Society's third concert, under the direction of Mr. Allen Gill. Much time and labour had been devoted to this production, and the general result reflects great credit on the choral work, and as a first performance entails so much expenditure of time and money it would be a pity if the work were not heard again. The novelty of the part-writing, where the voices are employed orchestrally, demands more attention than one performance allows. The Caravan scenes certainly took a keen hold of the audience. The programme of the second part was filled with familiar items. The artists were Miss Alice Lakin, Mr. Frank Mullings, and Mr. Frederic Austin, who all supported the production by the sincerity of their work.

The Nottingham Subscription Concert on February 20 included in its programme vocal items by Miss Louise Dale and Mr. Thorpe Bates, violin solos by Miss Marie Hall, and pianoforte solos by Miss Cantelo. A good audience attended the performance of Gaul's 'Joan of Arc' by the Riddings Choral Society on February 14. The solos were undertaken by Miss Ida Bloor, Mr. W. Hudson, and Mr. Harry Homer.

SHEFFIELD AND DISTRICT.

The promoters of the Sheffield Promenade Concerts are justifying their faith by the character of their programmes and performances, while the public, in turn, are attending in steadily increasing audiences. The orchestra has been increased to sixty-five, and its quality further improved in several departments. A picturesque and often brilliant performance of Tchaikovsky's Symphony No. 5 was rivalled in interest by a technically polished and imaginative performance of Schumann's Pianoforte concerto in A minor. Miss Ivy Parkin, the soloist, played with notable beauty of tone and well marked but flexible rhythm. Mr. H. Mortimer played the solo in Weber's Concertino in E flat for clarinet and orchestra, phrasing with nice taste and producing a luscious, well-controlled tone. Shorter works by Mozart, Wagner and Bach ('Wachet auf,' arranged for strings and horns by Professor Bantock) completed the programme. Mr. J. A. Rodgers was the conductor. Miss Dorothy Silk sang songs with perfect diction and much charm of style.

The suburban choral Societies usually defer their second concerts until mid-spring. The Sharrow Choral Society, however, departed from custom and gave a successful winter concert, performing Beethoven's Mass in C and Stanford's 'Phaëdrig Crohoore' with a score of choral merits and but few failings, the chief of the latter being lack of balance. Mr. O. C. Owrid conducted.

Several interesting organ recitals have been given in the Albert Hall and at the Parish Church, where Mr. Hanforth's fortnightly recitals are much appreciated. Mr. E. H. Lemare, a former organist of the Parish Church, won a crowded audience to the Albert Hall on his reappearance in Sheffield after a lapse of seven years. He played Mendelssohn's Sonata No. 6, some Wagner pieces, and a group of his own compositions.

At a chamber concert given by the Manchester Trio (Messrs. Edward Isaacs, Arthur Catterall and Carl Fuchs)

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A Trio in E flat by Mr. Isaacs was performed. The texture of the music is good; in design and handling it follows the best models and makes a good effect. The themes are hardly equal to the craftsmanship, but the work proved interesting and one would like to hear more of Mr. Isaacs's scholarly music.

A performance of Cowen's 'The Rose Maiden' by the All Saints' Choral Society (conductor, Mr. R. Bellamy), and a joint recital by Miss Edith Bingham (pianoforte) and Mr. John E. Bingham (violin), each of whom displayed musical aptitude, are also to be chronicled.

The Chesterfield Musical Union is rapidly taking up an important position in North Derbyshire musical circles. That the choir improves at each concert was proved by their spirited and expressive singing in Mendelssohn's 'Hymn of Praise,' under the direction of Mr. J. F. Staton.

YORKSHIRE.

LEEDS.

For the Philharmonic Concert on February 7, Sir Edward Elgar was invited, and he conducted the Hallé Orchestra in a programme that included his second Symphony, which had not previously been heard in Yorkshire. It was a good, if not a brilliant, performance, while as to the impression it made, one might perhaps say that it was deepest on those who knew it best, while many to whom it was strange found themselves bewildered by its wealth of detail. The chorus, 'Go, song of mine,' was finely sung by the Philharmonic choir, but the male-voice part-song, 'Reveille,' lost something of its effect by the two halves of the choir being out of touch with each other. The rest of the programme was of familiar things, the 'Zauberflöte' Overture, 'Peer Gynt' Suite (No. 1), and Bach's fourth 'Brandenburg' Concerto.

On January 24 the Rasch Quartet played Beethoven's String quartet in A minor (Op. 132), and, with Mr. Percy Richardson as pianist, gave a brilliant interpretation of Brahms's Pianoforte quartet in A. On January 31 the Leeds Bohemian Quartet had its programme upset by the absence of one of the party, but made up an enjoyable programme with Debussy's first Clarinet rhapsody, a violin and pianoforte Suite by Bernard, and York Bowen's effective 'Miniature Suite' for flute and pianoforte, which were artistically played by Mr. Louis Booth (clarinet), Mr. Whitelock (flute), Mr. Elliott (violin), and Mrs. Elliott (pianoforte). Another excellent chamber concert was that of the Leeds Trio on February 14, when Rachmaninoff's 'Elegiac' Trio was, according to the programme, given for the first time in England. It is a powerful, strongly-coloured work, showing the influence of Tchaikovsky, to whose memory it is dedicated, and it was played with brilliance and sympathy by Messrs. Cowen, Hemingway, and Herbert Johnson.

Messrs. Mason and Maude have, on January 26 and February 16, continued their recitals of sonatas for violin and pianoforte, and on February 20 the Leeds Musical Evening introduced two young artists—a violinist, Miss Helena Kontorovitch, and a pianist, Miss Mildred Langley. The Leeds Symphony Society, an amateur organization, gave a concert on February 13, at which, under Mr. Hoggett's direction, were given Mendelssohn's early Symphony in C minor, and, with Miss Elsie Suddaby as soloist, the same composer's Capriccio brilliant for pianoforte and orchestra. Mr. W. T. James was the vocalist.

BRADFORD.

At the Bradford Subscription Concert on February 2, the Hallé Orchestra appeared and, conducted by Mr. Gabrilowitch, gave a reading of the 'Pathetic' Symphony which disappointed a good many (whether agreeably or otherwise) by its restraint. It was, however, a fine musical interpretation, and an excellent performance. The dainty Suite which Mottl arranged from the ballets in one of Grétry's operas, and a brilliant performance of Liszt's 'Les Préludes,' were other features of the concert. Miss Agnes Christa was the vocalist. At the next concert of the series, on February 16, Miss Marie Hall was the violinist, Mr. Mark Hambourg the pianist, and Miss Doris Woodall's singing of some modern German songs was one of the best features of the concert.

The concert of the Bradford Permanent Orchestra on January 27 was conducted by Mr. A. W. Payne, who gave a carefully-finished performance of Dvorák's 'New World' Symphony, of the same composer's 'Carnival' Overture, and of three characteristic Wagner pieces. Miss Mabel Manson and Miss Clara Baxandall were the vocalists. Mr. Allen Gill conducted the fourth concert of the same series, at which Miss Ethel Leginska played, with remarkable charm of style, Rubinstein's D minor Pianoforte concerto, and a pretty 'Miniature Suite' by Eric Coates was given. Miss Marjorie Leighton was the vocalist. The Free Chamber Concerts arranged and managed by Mr. S. Midgley continue to attract good and interested audiences. On January 29, Dvorák's Pianoforte quintet, with String quartets by Beethoven and Haydn, formed the programme, while on February 12 Brahms's Pianoforte trio in B (Op. 8) was given in its original form, and for the sake of the weaker vessels in the audience, divided into two parts, one at each end of the programme. Grieg's Violin sonata in F was given, by way of a *bonne bouche*, between. All these pieces were adequately performed by local professional artists, and local singers gave a variety to the programmes.

OTHER TOWNS.

The Huddersfield Subscription Concert on February 6 was of a mixed type, consisting of a recitation by Mr. Alexander Watson of 'A Midsummer Night's Dream,' interspersed with Mendelssohn's music. The orchestral pieces were given with fair success by the Huddersfield Philharmonic Orchestra, an amateur body, under Mr. Ibeson, while a ladies' choir, under Mr. D. W. Evans's direction, sang the 'Fairies chorus' very prettily, and a young girl pianist, Miss Mildred Langley, played Liszt's adaptation of the 'Wedding March' very pleasingly. At the Wakefield Chamber Concert on February 8, Mr. Herbert Withers, the violoncellist, with Mrs. Withers as pianist, introduced some interesting modern music, Dohnányi's artistic and effective Sonata in B flat minor (Op. 8), and a Sonata in one movement by Jean Huré. Both received a really brilliant and masterly interpretation. Miss Rhoda von Glehn was the vocalist. At Harrogate the Choral Society, by way of an agreeable relaxation, invited Mr. J. M. Glover and his military band to give a concert on February 10. The music, if not very elevated, was suited to the occasion, and under Mr. Glover's very picturesque beat was played quite smartly. Mr. Charles Tree sang some songs with admirable point and effect. The Subscription Concert at Malton on February 13 consisted of a pianoforte recital by Miss Adela Verne, whose brilliant virtuosity was astounding, especially in Liszt's startlingly clever transcription of the 'Tannhäuser' Overture. Mr. Roland Jackson was an artistic vocalist. On January 23 the Hull Vocal Society, conducted by Dr. G. H. Smith, gave an interesting programme of unaccompanied choral works, including Bach's motet, 'Blessing, glory and wisdom,' Samuel Wesley's noble motet, 'In Exitu Israel,' and Tchaikovsky's chorale, 'Hymn to the Cherubim,' as well as some modern pieces, in very artistic style. Miss Phyllis Lett and Mr. Herbert Brown were the soloists.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

AYLESBURY.—The enterprise of the Vale of Aylesbury Harmonic Society in performing Parry's 'The Pied Piper of Hamelin' and Smith's 'Ode to the North-east wind' on January 30 deserved better support than it received. Labouring under the difficulty of diminished numbers, the Society needs every encouragement to proceed with its spirited policy. Mr. W. H. Parker secured some choral singing that was highly creditable, and further interest was added by the work of the soloists and the independent contributions of the orchestra.

BRAMPTON.—A highly creditable performance of Mendelssohn's 'St. Paul' was given on February 9 by the Choral Society, under the direction of Mr. F. Drakeford. The solo parts were taken by Miss Isa Walton, Mr. John Collett, and Mr. Peacock.

BRIGHTON.—The Brighton Sacred Harmonic Society, which produced Coleridge-Taylor's 'Bon-Bon' Suite at the Festival of 1909, renewed acquaintance with it for their concert of February 8, and gave a performance full of vitality. Mr. Julien Henry was the baritone soloist. The remainder of the programme consisted of Barnett's 'The Ancient Mariner,' in which the solo parts were taken by Miss Alice Venning, Miss Mabel Corran, Mr. William Maxwell and Mr. Henry. Mr. Robert Taylor conducted.

BROMLEY.—The Choral Society had a great success with their recent performance of German's 'Merrie England,' under the direction of Mr. F. Fertel. The soloists were Miss Dora Mason, Miss Maude Clough, Mr. Frederick Blamey and Mr. Dan Richards.

CAIRO.—A violoncello recital was given at Sheppard's Hotel, Cairo, on January 26, by Mr. B. Walton O'Donnell, accompanied on the pianoforte by the Countess de Lavison. The programme included Richard Strauss's Sonata in F, Saint-Saëns's Concerto in A minor, Grieg's Sonata in A minor, Popper's 'Ungarische Rhapsodie,' and 'Two Irish tone-sketches,' (1) Colleen and (2) Gossoon, by the concert-giver.

CARDIFF.—A very successful violoncello and dramatic recital was given in the V.M.C.A. Hall on February 20 by Miss Dorothy Bentall. Her instrumental programme included the Grieg Sonata in A minor, the Böellman 'Variations Symphoniques,' and the 'Legende' by d'Ambrosio, all of which were interpreted with artistic feeling.

CHELMSFORD.—Mr. Frye's Choral Society gave their second and closing concert of the season on February 19, at the Shire Hall. The choir gave three 'Old sea chanties' (Fagge), 'Angelus' and 'Go, song of mine' (Elgar), 'Sweet honey-sucking bees' (Wilbye), and three old Scotch songs. The singing was excellent in tone and interesting in expression. The Wilby String Quartet (G. H. Wilby, E. R. Wilby, C. Woodhouse and C. A. Crabbe) gave a fine performance of Schumann's Quartet in A, Op. 41, No. 3, and Frank Bridge's 'Phantasie.' Miss Richenda Clayton was the soloist, and she was encored in her selection of old Somerset folk-songs. Mr. G. Wilby and Mr. C. A. Crabbe gave violin and cello solos. Mr. F. R. Frye conducted.

CHICHESTER.—The Orchestral Society gave a concert, under Mr. F. J. W. Crowe's direction, on February 12, the programme of which included Grieg's 'Holberg' Suite, Debussy's 'Petite' Suite, the Largo from Dvorák's 'New World' Symphony, and other attractive numbers. Miss Beatrice Overton (soprano) made an excellent impression.

CHIPPENHAM (WILTS).—The Chippenham Choral Society gave its seventh annual concert at the Neeld Hall, on February 14. The programme included Stanford's 'The Revenge' and miscellaneous numbers. The soloists were Miss Florence Heming and Mr. John Prout. Mr. W. R. Pallein conducted.

CHRISTCHURCH (N.Z.).—A carefully prepared and inspiring performance of Mendelssohn's 'Hymn of Praise' was given by the Musical Union on December 19, under the able direction of Dr. Bradshaw. The soloists of the concert were Mrs. Gower Burns, who was heard in 'Hear my prayer,' Miss Lizard, and Mr. Stephens.

CROWBOROUGH.—On January 16 and 17, the Crowborough and Jarvis Brook Musical Society, under the popular conductorship of Herr E. Grimm, gave very enjoyable performances of 'Judas Maccabæus.' Marked improvement was noticed in the work of both choir and orchestra, and the music was listened to on both nights by a large and appreciative audience. The solos were sung by Miss Hoare and Messrs. E. Kellett and R. E. Miles.

CULHAM.—An excellent concert was given by the Culham College Choral and Orchestral Societies on February 19, before a large and enthusiastic audience. Gluck's 'Iphigenia in Aulis' Overture and Mozart's Symphony in G major were played by the orchestra of fifty, led by Mr. W. J. Toms, who gave also a finished rendering of the Rondo and Andantino from de Bériot's eighth Concerto. The Choral Society sang with considerable taste and skill a number of part-songs and choruses. These included 'Where lies the land?' (Rogers), 'What care I?' (Blumenthal), 'In this hour of softened splendour' (Pinsuti), and 'Song of the Vineyard' (de Rille). The Rev. A. S. Arrowsmith, musical director of the College, conducted with his customary ability.

DUNDEE.—A successful performance of Berlioz's 'Faust' was given by the Amateur Choral Union on February 14. The soloists were Miss Emily Breare, Mr. Maurice D'Oilly, Mr. Charles Knowles, and Mr. Philip Malcolm. A professional orchestra of forty-five, under the leadership of Mr. W. H. Cole, of Glasgow, ably performed the exacting accompaniments. Mr. Charles M. Cowe conducted.

EGREMONT.—Macfarren's melodious cantata, 'May-Day' and Dr. Walford Davies's stirring 'Hervé Kiel' formed an excellent choice of music for the concert given by the St. John's Choral Society on January 29 and highly attractive performances were given under the direction of Mr. W. Biller. The principals were Mrs. Robert Walker and Mr. Samuel Mann. The programme included also Lee Williams's 'Song of the Pedlar.'

ENNISCORTHY.—The Choral Union chose Cowen's 'St. John's Eve' for their first concert of the season, which took place on February 1. Mr. Challans conducted a spirited and agreeable performance, in which the honours were shared by choir, orchestra and principals. The latter were Miss H. Preston, Mrs. Arnold, the Rev. J. R. Barker, and Mr. F. Rayne.

FARNBOROUGH.—Mendelssohn's 'St. Paul' was sung by the Farnborough Society with excellent choral efficiency, under the direction of Mr. G. A. Stanton, on February 7. The soloists were Miss Marion Perrott, Miss Fanny Stapley, Mr. Douglas Boorman, and Mr. Jackson Potter.

GAINSBOROUGH.—The fifty-first annual concert of the Gainsborough Choral Society took place on February 14, when the programme included MacCunn's 'Lay of the last Minstrel,' Ambrose Thomas's 'Raymond' Overture, and solos contributed by Miss Nellie Judson, Miss Amy Dewhurst, Mr. Charles Nicholson, and Mr. Robert Charlesworth. Some attractive choral singing was secured by Mr. W. A. Montgomery, the conductor.

HASTINGS.—At All Souls' Church on January 24, a performance of Handel's 'Messiah' was given by Mr. Edward Kennard's Ore and Clive Vale Harmonic Society. The soloists were Miss Florence Mellors, Lady Maud Warrender, Mr. G. W. Foxon and Mr. R. H. Abraham. Mr. Henry Poole was the organist, and Mr. Edward Kennard, organist and choirmaster, conducted.

HAWARDEN.—On February 13, the second provincial performance of 'A tale of Old Japan,' Coleridge-Taylor's new choral work, was given by the County School Choir, in conjunction with the Hawarden and District Male-Voice Choir, a combination which produced an exceptionally fine mixed choir. The choral parts of the work were extremely well rendered, and its beauties were enthusiastically appreciated by a crowded audience. Miss Edith McCullagh gave an inspiring performance of the part of little O Kimi San, while the rôles of Sawara and Yoichi Tenko were very ably taken by Messrs. J. J. Maltby and H. Bairstow. An orchestra, mainly from Liverpool, played the picturesque accompaniments very capably, while Mr. Arthur Lyon, the headmaster of the County School, conducted. The work made a very deep impression on all present.

HIGHTOWN (LIVEREDGE).—A recital of English Church music by Sir George Martin was given by the Hightown Wesleyan Choir on February 11. In the anthem 'Hail, gladdening Light,' the accompaniment of cornets and

trombone, Mr. Robert acceptance, for the solo on the organ, Bach's T F minor. Sharp, s most caref worthy of

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trombone, along with the organ, was most effective. Mr. Robert Charlesworth sang three solos with great acceptance, and with Miss Jennie Halmshaw was responsible for the solo and duet work. Mr. Arthur Firth accompanied on the organ with excellent judgment and taste, and played Bach's Toccata in C major and Driffill's Suite in F minor. The choir, under the direction of Mr. Frank Sharp, sang throughout in a manner which showed the most careful attention to detail, and the result was well worthy of commendation.

HORSHAM.—Under the direction of Mr. G. F. Brockless the Musical Society gave a well chosen and interesting programme at the King's Head Assembly Room on January 25. Coleridge-Taylor's neglected but attractive cantata, 'The blind girl of Castel Cuillé' was the principal work, and being adequately performed, it made a good impression. Stanford's 'The Revenge' and the chorus, 'I am the god Thor,' from Elgar's 'King Olaf,' gave the chorists a chance of showing their capabilities in sturdier music. An orchestra accompanied and played Grieg's 'Peer Gynt' Suite as an independent contribution. The soloists of the concert were Miss Nellie Evans, Miss Lily Fairney and Master Eric Bates.

HYTHE.—The Choral Society gave the second concert of their ninth season on January 25. The programme consisted of 'Gallia' (Gounod), 'The Black Knight' (Elgar), and 'Preciosa' (Weber). Miss Elizabeth Hyde was the solo vocalist, the principal first violin was Miss Mary Noverre, and Dr. A. T. Froggatt conducted.

LEIGHTON BUZZARD.—The Musical Society gave an excellent performance of Sullivan's 'Golden Legend' on February 8. The choir, admirably trained by the hon. conductor, Mr. R. Richardson Jones, frequently evoked the approval of the large audience by the all-round merit of its work. Particularly was this the case with the unaccompanied anthem, 'O gladsome Light.' The soloists were Miss Rhoda Whyley, Miss Maud Wright, Mr. Henry Beaumont and Mr. Charles Tree. The latter gentleman sang with great dramatic ability as Lucifer, and quite justified his high reputation. Miss Maud Wright sang with much power and feeling, and Mr. Henry Beaumont did extremely well. The orchestra, augmented by a number of well-known London instrumentalists and some members of the band of the Royal Marines (Chatham), was on the whole very efficient indeed.

LOWESTOFT.—The first concert of the newly-formed Musical Society was given on February 6, at the Swimming Baths, to a large and appreciative audience. Rossini's 'Stabat Mater' occupied the first part of the programme. The soloists were Miss C. Furness, Miss M. Curnow, Mr. A. E. Benson, and Mr. Vincent Jones—the latter created an excellent impression at his first appearance in Lowestoft. The choir and orchestra (numbering 120) gave evidence of careful training under Mr. W. J. Wightman, who conducted, and were particularly successful in the final chorus, 'In sempiterna.' The miscellaneous second part included the Overture to 'Raymond,' by the orchestra, the Miserere Scene from 'Il Trovatore,' by Miss L. White and Mr. Benson, 'Hail, bright abode,' from 'Tannhäuser,' and some unaccompanied part-songs.

LUDLOW.—The Choral Society performed a selection from 'Judas Maccabæus' on February 6, under the conductorship of Mr. H. C. L. Stocks. The soloists (who also contributed songs in the second part of the programme) were Madame Sadler Fogg, Miss Connie Mason, Mr. A. Wilkes and Mr. W. Bradford. The leader of the orchestra was Mr. J. W. Austin.

MILFORD-ON-SEA.—The Choral Society gave a Madrigal Concert on January 31. The programme contained seven madrigals, by Dowland, Luca Marenzio, Wilbye, and John Farmer. A Trio from Mozart's 'Magic Flute' was sung by trebles selected from the choir of the Parish Church, and trained by Mr. W. R. Beesley, the choirmaster. The second part of the programme consisted of items from the works of Richard Wagner, amongst them being the 'Spinning Chorus' and 'Sailors' Chorus' from the 'Flying Dutchman' and the

'Bridal Chorus' from 'Lohengrin.' Miss Madge Bruce accompanied on the pianoforte, and played two of MacDowell's 'Sea-pieces' with excellent effect, besides giving such a spirited rendering of the march in 'Tannhäuser' as to earn an 'encore.' A somewhat novel feature in this concert was the successful performance of two solos on the trumpet by Mr. E. Knight, a local amateur. The conductor was Mr. C. F. Abdy Williams.

NORTH WALSHAM.—The Amateur Musical Society gave two concerts on the afternoon and evening of February 14. The programme in the afternoon included Mendelssohn's 'Hear my prayer' and Elgar's 'Banner of St. George,' and that in the evening Mendelssohn's 'Athalie' and a repetition of Elgar's cantata. There was a small but efficient orchestra, led by Mr. W. Gemmer, and the choruses were sung with much spirit under the direction of Mr. A. S. Wilde. The solo parts were sung by Miss Margaret Layton (an excellent soprano), Miss G. E. Crotch, and Miss L. Burton. Mr. Charles Fry was once more responsible for the descriptive lines in 'Athalie,' besides contributing other items with much success.

PORTH.—A musical event of unusual importance occurred on February 8, when Dvořák's 'Stabat Mater' was performed by the Bethlehem Choral Society, under the able direction of Mr. W. Howell. The choral singing was notable for its fine tone and earnestness of expression. The principals were Miss May John, Miss Winifred Lewis, Mr. John Roberts and Mr. Ivor Foster.

PRINCES RISBOROUGH.—The Saunderton and District Choral Society held their first concert in the Hall, Princes Risborough, on January 17, under the conductorship of the Rev. Leonard Packer, Rector of Saunderton. The choral singing, much of which was unaccompanied, reflected great credit on both conductor and choir for its precision, delicacy, and correctness of pitch. The encouragement given to choral music by the Bucks, Berks and Oxon. Festival can reap no better reward than such intelligent and enthusiastic efforts on the part of individual districts in the three counties.

SITTINGBOURNE.—The Sittingbourne and District Musical Society, now in its thirtieth season and still flourishing, gave a concert on January 24, at which Barnett's 'The Ancient Mariner' and Sterndale Bennett's 'The May Queen' were well performed under the direction of Mr. W. J. Keech. The principals were Miss Kathleen Peck, Miss Ruth Brandon, Mr. Albert Watson and Mr. Graham Smart.

STOKE-ON-TRENT.—A 'Festival Concert' was given on February 8 by the North Staffordshire Symphony Orchestra, conducted by Mr. John Cope, and the North Staffordshire District Choral Society. The choir confined their attention to part-songs. The orchestra played the Vorspiel and Liebestod from 'Tristan,' and accompanied Miss Margaret Holloway in a creditable performance of Elgar's Violin concerto. Songs were given by Madame Kirkby Lunn.

SYDNEY.—'The Messiah' was performed twice by the Royal Philharmonic Society as a Christmas celebration, under the direction of Mr. Joseph Bradley. The choral singing was excellent in tone and breadth of expression. The feature of the occasion, however, was the presence of Mr. Ben Davies as tenor soloist. His colleagues were Miss Esta d'Argo, Miss Josie Miles, and Mr. A. K. Jamieson.

TREDEGAR.—Gade's 'The Crusaders' was very creditably performed on February 8 by the Seion Philharmonic Society of 200 voices, under the direction of Mr. Evan Jones. The choir made good use of the opportunities afforded for expressive and dramatic singing, and showed a good technical grasp of the music. Good work was done by the baritone soloist, Mr. Bridge Peters. The other soloists engaged were Miss Gertrude Blomfield and Mr. Sam Hemsall.

VENTNOR.—The performance of 'The Messiah,' given by the Musical Society on January 24, was one of the most successful events in the Society's career. This outcome was

due to Mr. Evan Jones's able training and conducting, and the responsiveness of the singers. The principals were Miss Elizabeth Hyde, Miss Lily Fairney, Mr. Ernest Osborne, and Mr. Gordon Yates.

WAKEFIELD.—A successful vocal recital was given on January 23, by Miss Edith Lofthouse, who was assisted by Mr. Austin Mahony and Mr. Richard Wilson (vocalists), and Miss Ella Child (pianist).

WINCHESTER.—The Choral Society has emerged with added vigour from its troublous times, and revealed its new spirit on February 1, in an excellent performance of Cowen's 'St. John's Eve,' under the able direction of Mr. Gamblin. A high level of efficiency and expressiveness was maintained by the singing of the chorists and by that of the soloists—Miss Marsden Owen, Miss Mary Williams, Mr. Douglas Boorman, and Mr. Reginald Stuart.

Foreign Notes.

BERLIN.

The young Australian pianist, Winifred Purnell, has given a second and very successful recital at the Bechstein Hall. The house was sold out a week before the performance.—Dr. Ernst Kunwald is retiring from the conductorship of the Philharmonic Orchestra on April 1.—The 'Verein für die Geschichte Berlins' gave a performance of the pastoral play 'Il re pastore,' by Frederick the Great, on the occasion of the two-hundredth anniversary of his birth. This play was first performed in 1777 in the castle of Charlottenburg. It was written in honour of the Queen-mother Sophie Dorothea, and the King commanded Quantz, Graun and Nickelmann to set the arias and choruses, while he himself composed the two principal scenes.—Caruso states that he will sing Lohengrin for the first time at one of the five appearances he is making at the Opera next October.—Richard Strauss has signed a contract to conduct the symphony concerts and occasional performances at the Opera till September 1, 1913.—Eugen d'Albert's reappearance as solo pianist, with the Philharmonic Orchestra under Dr. Kunwald, was a great artistic triumph. He played Beethoven's Concertos in G and E flat, and Liszt's Concerto in E flat.—The Roumanian sixteen-year-old pianist, Nadia Chebap, had a great success at her first recital.—The five-act opera, 'Quo Vadis?' by Nougues, was performed for the first time in Berlin at the Kurfürstenoper on February 17.

BREMEN.

At the sixth Philharmonic Concert, conducted by Ernst Wendel, Ysaye played Elgar's Violin concerto. As in Berlin, the success was enormous, though the critics voice widely-differing opinions. One hails the concerto as 'a strong and earnest work, the importance of which is evident in every bar, and before all containing much that is new.'

BUNSWICK.

Richard Strauss's 'Elektra' has been produced here. This is the first opera by Strauss that has been given in Brunswick.

BRUSSELS.

The Festival performance of 'Fidelio' under Otto Lohse's direction was a noteworthy event. A new translation by Kufferath and Guidé was used, and the recitative added by Gevaert was omitted, the dialogue being spoken, as in the original.—The pianist Alice Jones has given a very successful recital, at which she played the 'Prelude, Aria and Finale' of César Franck.—A new opera in four acts entitled 'Rhena,' libretto by Michel Carré, music by Jean van den Eeden, was produced with great success at the Théâtre Royale de la Monnaie on February 15.

BUNOS AYRES.

Humperdinck's 'Königskinder' will be performed here in Italian during the spring, under Toscanini's direction.

CHICAGO.

The second season of the Chicago Opera Company concluded on Saturday, January 27, with a performance of Wolf-Ferrari's 'Jewels of the Madonna' in the afternoon, and 'The Secret of Susanne' (Wolf-Ferrari) and 'Pagliacci' in the evening. The season lasted ten weeks, and was the most successful ever given in Chicago. The gross receipts amounted to \$463,000, or \$63,000 more than last year. Among the operas performed, the following have obtained the most conspicuous success: 'The Juggler of Notre Dame' (Massenet), 'The Jewels of the Madonna,' 'The Secret of Susanne' (Wolf-Ferrari), and 'Natoma,' the new American-Indian opera by Victor Herbert.

COLOGNE.

The first part of the sixth Gürzenich concert was devoted to music by British composers. The works performed were Stanford's Prelude to his 'Stabat Mater,' Parry's Symphonic Variations, and songs by Elgar and Mallinson, sung by Madame Kirkby Lunn. Elgar had been invited to conduct his second Symphony, but was unable to accept the invitation.

COPENHAGEN.

A hitherto unknown Bach manuscript, occupying ten folio pages, is reported to have been found in the Royal Library by the German music-historian, Martensen. It is a sacred cantata for soprano solo, with accompaniment for string quartet and oboe. The manuscript was originally in the possession of the Danish musician, Grönland.—Elgar's first Symphony is to be performed here twice, under the direction of Prof. Neruda, on March 5 and 16.

CREFELD.

The first performance of Otto Neitzel's opera, 'Die Barberina' (in three acts and an epilogue), on January 28 in the Stadttheater provided a small sensation. Immediately after the performance the police stepped in, and issued an order forbidding all repetitions of the work, the reason being that German law does not allow a Prussian king to be represented on the stage within two hundred years of his death. In this opera Frederick the Great appears as a mute character in a very favourable light. The prohibition has since been withdrawn, and it seems probable that the work will have a long life. The music is well written and tuneful, without being banal, and is free from Wagnerian influence. The libretto, written by the composer, is also very favourably spoken of.

DRESDEN.

The 'Meistersinger' has been given with entirely new scenery, made according to old plans and pictures of Nuremberg.—Generalmusikdirektor von Schuch is engaged to conduct for six months in America next season.

FRANKFORT-ON-MAIN.

'Oberst Chabert,' a music tragedy by H. W. von Waltershausen, was very favourably received at its first performance on January 18. The composer is also the author of the libretto, which he has founded on a novel by Balzac. Throughout there is a strong sense of the dramatic, and the orchestration is so discreet that practically every word of the text can be heard and understood—a fact that makes this opera almost unique among modern operas.—A committee, presided over by Oberbürgermeister Adicke, is arranging a Festival of sacred music which is to take place on April 3, 4, and 5. On the first day Mahler's eighth Symphony will be performed; on the second there will be a matinée given by artists from Amsterdam; and on the third the 'St. Matthew' Passion will be sung. Mengelberg will conduct, and the forces under him consist of three orchestras, among them the Concertgebouw Orchestra from Amsterdam, two mixed choirs (one from Amsterdam), a boys' choir, and twelve vocal soloists. The Festival will be held in the Festhalle, a hall which can seat fifteen thousand people. There has been much discussion as to the suitability of this hall for the performance of such works as the Passion, but a circular which has been sent out by the Committee should dispel all doubts on the subject.

GOTHA.

'The Rosenkavalier' has been given here for the first time, under the direction of Hofkapellmeister Lorenz.

HAMBURG.

Busoni's opera 'Die Brautwahl' will be produced here in April.—Weingartner has been appointed principal conductor and artistic adviser to the Hamburg and Altona theatres.

HILDESHEIM.

While searching the archives of the church of St. André, the organist has discovered among numerous musical manuscripts several cantatas and motets by Heinrich Schütz, who died at Dresden in 1672.

KAISERSLAUTERN.

Kapellmeister Alfred Thiemann has started a series of symphony concerts. The orchestra has been strengthened to fifty men, and the chief item in the first concert was the Fantastic Symphony of Berlioz.

KÖNIGSBERG.

On January 13, Ysaye played Elgar's Violin concerto with great success at one of the symphony concerts, under the direction of Prof. Max Brode.

LEIPZIG.

At the fourteenth Gewandhaus Concert Maximilian Schwedler played the slow movement from a Flute concerto in C major by Frederick the Great, to commemorate the two-hundredth anniversary of his birth.

MAINZ.

Granville Bantock's symphonic poem 'Dante and Beatrice' was played here for the first time at the eighth symphony concert under the direction of Kapellmeister Gorter, and was well received.

MILAN.

On January 20, Mascagni's new opera 'Isabeau' was produced simultaneously in Milan and Venice and made a great success. The first German performance will probably take place at the Munich Hofoper.

MUNICH.

Humperdinck's 'Königskinder' has been produced here with great success.—On January 29, Elgar's second Symphony was played at a concert of the Konzertverein under Kapellmeister Löwe's direction. We quote the following remarks from the *Augsburger Abendzeitung*: 'This Symphony shows that in Elgar England's musical spirit is stirring strongly, and that England is gradually leaving behind the barren years that for centuries have held her, once a leader in musical art, in chains of bondage.'

NANCY.

'Le Pays,' a new opera in three acts by M. Guy Ropartz, libretto by Ch. de Goffic, was produced here early in February and favourably received.

PARIS.

A new Symphony (No. 2) by M. Witkowski has been produced at a Lamoureux Concert.—On January 16 a Society with the title 'Salon des musiciens français' was inaugurated. Among the members of the committee are Debussy, G. Hülé, Vidal, Dukas, and Madame Chaminade. One of the chief objects of the Society is to make known unpublished works.—On January 17, Vernon Warner gave a very successful pianoforte recital at the Salle Erard.—At the Salle des Agriculteurs, on January 16, Edith Smeraldina gave a violin recital with great success.—A dramatic opera with the title 'La Lépreuse,' libretto by Henri Bataille, music by Silvio Lazzari, has been produced at the Opéra-Comique. The libretto is so uninviting that the work is not likely to become widely known, in spite of the excellent music, which at times succeeds in ennobling a very sordid subject.—Arnold Schönberg, the

most modern of all modern composers, is to be heard in Paris. In March the 'Lejeune' Quartet will give a 'Schönberg' concert, and the 'Société Indépendante de Musique,' founded by Debussy, will give the first performance of five new pieces for orchestra, conducted by the composer.

PILSEN.

Dvorák's 'St. Ludmila' is to be performed here on March 23.

PRAGUE.

Kienzl's opera 'Der Kuhreigen' has been produced at the Neues Deutscher Theater under the direction of Kapellmeister Zemlinsky, with great success.

ROME.

The committee engaged in collating Verdi's correspondence, which is to be published next year, the hundredth anniversary of his birth, has discovered at the villa Santa Agata, where Verdi spent most of his life, the complete overture to 'Aida.' The existence of this overture has been questioned, although it was said that the composer had withdrawn it after the final rehearsal for the first performance, as he was not satisfied with it.—The first performance of Richard Strauss's 'Elektra,' under the direction of Vitali, made a deep impression.

SCHWERIN.

A Festival of French music is to be given here next October.

STUTTGART.

The Württembergische Bachverein is arranging a Bach Festival to take place from June 1 to 3. Two choirs, numbering together 800 singers, and the Hoftheater orchestra will take part. Generalmusikdirektor Max Schillings and Hofkapellmeister Band will conduct.

TÜBINGEN.

A three days' Bach Festival was given here on January 30 to February 2, under the direction of Prof. Dr. Fritz Vollbach, to whose initiative and energy the whole scheme was due.

VIENNA.

The Municipal Council of Vienna has decided to acquire for the Historical Museum a bust of Haydn which originally belonged to the composer himself.—d'Albert's new comic opera 'Die verschenkte Frau' was produced, and very well received, on February 6 at the Hoftheater.—At his second recital, on February 5, Fritz Kreisler played, with the Tonkünstlerorchester under Nedbal, Elgar's Violin concerto, with which he had a great success.—Elgar's second Symphony has been played here for the first time at a concert of the Konzertverein, under the direction of Ferdinand Löwe. A critic in the *Neues Wiener Tageblatt* refers to it as 'perhaps the most important production of recent times, certainly one of the most interesting.'—Elgar's 'The Apostles' is to be performed here on March 31 by the Sängerbund 'Dreizehnlinden,' under the direction of Ferdinand Habel.—Granville Bantock's 'Omar Khayyam' was performed here by the 'Gesellschaft der Musikfreunde' on February 14, under the conductorship of Franz Schalk. The house was crowded, and the success of the work was unqualified. The German re-translation of Fitzgerald's translation is by Karl Lafite, secretary-general of the Society. The soloists were Fräulein Flore Kalbeck, Herr Rudolf Ritter (tenor) and Herr Thomas Denys (from Amsterdam) baritone.

Miscellaneous.

The following have been awarded scholarships at Trinity College of Music for one year with possible renewal: William Harold Bowyer and Harold Arthur Wood (pianoforte). Gladys Laura Jones, Florence Clarice Mills and Augusta Theresa Tromp (singing). Hazel Blanche Giles and Samuel Kutcher (violin).

It is announced that the Mendelssohn Scholarship is about to become vacant. The following particulars have been supplied:—Musical students of either sex, between the ages of 16 and 22, being single, and natives of, or domiciled in, Great Britain or Ireland, are eligible. The qualification for election is a decided talent for music, exhibited in composition. The scholars are elected, after examination, for the period of one year, subject to renewal. No person, however, can hold a scholarship for more than four years; nor after having been married, without the previous sanction of the committee. The education of the scholars is carried on, in this country or abroad, under the control of the committee. The candidates' claims are judged by inspection of specimens of composition, not exceeding three, from each candidate and by *visu voce* examination. Certificates of birth, testimonials, and compositions, with the examination fee of one guinea, must be sent on or before May 1, to the hon. sec., 1, New Court, Carey Street, London, W.C.

Apropos the 'Occasional Note' in our last issue relative to the excellent work carried on by the Oxford House Dramatic and Musical Association, we note that Mr. Charles Fry gave his one hundredth Shakespearean costume recital in Excelsior Hall recently. At the conclusion of the performance the head of Oxford House addressed the audience, congratulating Mr. Fry on the success of his Shakespearean mission at the East-End. Subsequently Mr. Fry was presented by the members of his company with a handsome silver cigar casket, suitably inscribed with the names of the twenty-three plays which had been performed before overflowing audiences in the hall.

The Earl of Plymouth has given his patronage to a concert to be given at the Crystal Palace on Wednesday, June 19, by the Festival of Empire Girls' Choir. The choir is formed of girls from the higher-class schools of London, and is conducted by Mr. S. Filmer Rook. The proceeds of the concert will be given to the Earl of Plymouth's Fund for the purchase of the Crystal Palace. All inquiries in relation to the concert should be addressed to Mr. Granville Humphreys, 85 Elms Road, Clapham, S.W.

We hear that Mr. Charles Manners's production of 'Elijah' as an opera, at Liverpool, on February 21, was a great success. We regret that we cannot report it this month.

On February 12 a presentation, taking the form of a writing-desk, was made to Mr. William Johnson, who for eighteen years has conducted the Leytonstone Glee Union.

'The structure and arrangement of concert halls' was the subject of a lecture delivered by Mr. H. Heathcote Statham at a meeting of the Musical Association on February 20.

For the ninth consecutive year all the candidates from York Minster Choir School entering the musical theory examinations at Trinity College of Music have been successful.

Messrs. J. B. Cramer & Co., Ltd., the well-known pianoforte manufacturers, have removed their West-End establishment from Oxford Street to 139, New Bond Street, W.

We regret to hear that Miss Edyth Walker is seriously indisposed, and has been compelled to cancel all her engagements.

We are glad to hear that Herr Humperdinck is making satisfactory, if slow, progress towards complete recovery.

THE MUSICAL TIMES.

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Answers to Correspondents.

C. E. J.—The metronome rate of the crotchet is constant at the change from four-four to three-two time in Dr. Walford Davies's 'Cradle Song' (No. 815, Novello's School Songs). The change is simply an alteration of the accent from two groups of two's into three groups of two's. If three beats in a bar at the same rate as four of the preceding bar had been wanted, the signature 'three-four' would have been used.

FAUST.—We do not think that clarinet-playing will necessarily interfere with your voice qualities. Your experience as a singer may very well help you to phrase properly in playing the instrument.

DEBUSSYITE.—'Whole-tone' scale is decidedly the better term, as it implies a scale of whole-tones. The indefinite word 'tonal' has been extensively used, but seems to have died out.

J. WOOD.—We have not yet traced the vocal duet, with English words, based upon the 'Blue Danube' Waltz. Perhaps some of our readers could help us.

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And tells as it scuds of a tempest nigh,
And the sea-eagle screams as he flaps in the shrouds,
Like a warning voice from the bursting clouds.

THE STORM.

It comes! it comes! the storm!
The shrieking, shattering storm!
With the thunder's crash, and the lightning's flash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white on his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters; an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silv'ry main,
On the calm of its depths are all mirror'd again.
Ah, list! o'er the deep doth a melody sweep,
Now the storm-fiend hath flown and the waves are asleep!
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105. Prevent us, O Lord A. H. Brewer 1jd.
174. Rejoice greatly Woodward 1jd.
15. Rejoice in the Lord Calkin 1jd.
187. Ditto Reay 1jd.
76. Rejoice, O ye people Mendelssohn 1jd.
144. Rejoice ye with Jerusalem King 1jd.
200. Remember, Lord Verrinder 1jd.
153. Rend your heart Ouseley 1jd.
129. Seek the Lord H. Elliot Button 1jd.
201. Seek ye the Lord Verrinder 1jd.
49. Show me Thy ways J. V. Roberts 1jd.
115. Sing to the Lord Tye 1jd.
5. Teach me Thy way Gladstone 1jd.
55. The Angel of the Lord A. Gray 1jd.
190. The Gentiles shall come Reay 1jd.
4. The great day of the Lord is near G. C. Martin 1jd.
111. The Heavenly Word Williams 1jd.
150. The Joy of our heart is ceased M. B. Foster 1jd.
202. The Light hath shined Verrinder 1jd.
181. The Lord hath been Macfarren 1jd.
198. The Lord hath brought us Thorne 1jd.
27. The Lord is in His Holy Temple J. W. Elliott 1jd.
107. Ditto E. H. Thorne 1jd.
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68. Whom have I in heaven Elvey 2d.
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97. Worship and praise F. Liffie 3d.
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